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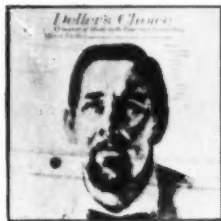
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TOSCANINI

The Maestro returns in 'Electronic Stereo'

By IGOR KIPNIS

TOSCANINI in stereo? Is it really possible that these famous performances, made towards the end of The Maestro's career, were recorded stereo-phonically? The answer, of course, is no. Several of Toscanini's last discs *could* have been made in stereo (the "Mefistofele" Prologue, so I am told, just missed being recorded both ways), but then who was to foresee the importance that this spectacular medium would assume?

This importance actually had a two-edged effect: Stereo was given a terrific push by the record industry, so that the public, or at least a substantial portion of it, was made to appreciate its benefits over those of monophonic material. Certain types of music, especially operatic or orchestral works, *did* sound better if properly recorded—an advantage which, however, caused a surprisingly large number of buyers to consider non-stereo discs as obsolete. This is not to say that everyone thus "enlightened" immediately threw out

his older records, only that such performances lost much of their commercial value to record companies. For there *was* a sharp decline in mono sales. It is for this reason that almost no new Toscanini material has been released in recent years. There is a wealth of repertoire—mainly broadcasts but also NBC Symphony records of pre-LP days—that simply has been shelved because the public has shown little interest in, first, an "outmoded" means of recording and, second, a name (no matter how hallowed) that is no longer current and active.

Of course, if Toscanini had made his career as a flutist or some other kind of instrumentalist, this problem of reproduction in stereo might never have arisen. Since his interpretations are purely in terms of the orchestra, however, and since the salesworthiness of an orchestral recording today lies primarily in stereo appeal, RCA Victor had the choice of presiding over a steady drop in sales for the monophonic product or, somehow, updating the sound. Three years ago the company decided to attempt the latter.

A young musician-engineer, Jack A. Somer, was given the task of experimenting with the Toscanini tapes in order to achieve a kind of "pseudo" stereo. The process, a complex one, has been utilized before by other companies for the same purpose albeit with none of the frankness and honesty of RCA Victor. Indeed, theirs is the first such issue to point out quite openly that the original sources *were* monophonically recorded and that the aim is simply to create, by electronic means,

DVOŘÁK: *Symphony No. 9 (5) in E minor, Op. 95 ("From the New World")*; NBC Symphony conducted by Arturo Toscanini. RCA Victor Stereo LME-2408, \$4.98.

MUSSORGSKY: *Pictures at an Exhibition (Orch. Ravel)*; NBC Symphony conducted by Arturo Toscanini. RCA Victor LME-2410, \$4.98.

RESPIGHI: *Pines of Rome; Fountains of Rome*; NBC Symphony Orchestra conducted by Arturo Toscanini. RCA Victor LME-2409, \$4.98.



characteristics that will approximate true stereo. The choice of repertoire for the first release, then, centered on recordings which involve scoring and orchestral effects deemed most amenable to the revitalizing process.

In brief, the transformation has been accomplished by isolating certain frequency areas, for example those frequencies encompassing the range of the violins, and feeding this signal to one channel rather than another. Thus the violins, instead of being heard from two speakers in equal proportion, seem to come directly from the left sound source, as in a fairly standard orchestral placement. Celli and basses, to continue this over-simplified explanation, have their frequency spectrum isolated in a similar manner, with the result that they appear to emanate from the right speaker. In the course of localizing these instruments, the various signals are fed through reverberation devices (involving not only the addition of "depth" but also a time-delay factor, which is used to give a three-dimensional effect); echo is added not merely to isolated segments of the various channels but to the entire sound picture, the consequence being an impression of one of the principal characteristics of stereo—spaciousness.

What about the localization of instruments? As long as the individual sounds can be isolated, then one is able to receive the impression of an instrument coming from a single source of direction. A combination of different sounds, however, makes this technique rather less successful than one might think, since all the fre-

quencies of a certain range (for example, violins *plus* flutes, oboes, triangle, bells and so forth) would then appear to be coming from one source—a decidedly unnatural balance in terms of orchestral seating. Mr. Somer, therefore, with what must seem to have been a Herculean patience, has had to utilize a combination of techniques: where basses were indicated to be played solo in the score, for instance, he has effectively placed them to the right; the following bars may possibly have involved the whole ensemble, and Mr. Somer then has been forced to shift his "seating" so as to avoid having certain instruments come from the wrong speaker.

The two big questions are: How does all this affect Toscanini's performance? And does it sound like stereo?

As I have tried to imply, there definitely is the effect of an added dimension, mainly through the addition of reverberation. There is also quite a bit of localization of instruments where those instruments could be isolated. Where a combination of players is heard, however, the sound often appears to jump from place to place, which can be confusing to say the least.

The technical procedure, which RCA Victor labels "Electronic Stereo Reprocessing", does cause one startling thing. Toscanini always elicited a very particular type of orchestral sound (this has nothing to do, incidentally, with the sonic quality of his recordings)—a tight, lean sound. Through the filtering of certain frequency spectrums, as well as through the added echo, that peculiar characteristic seems to

(Continued on page 595)

Music in the Early Spanish Secular Theatre

By LEONARD ALTMAN

THE YEAR 1492 is noteworthy not only for Columbus' discovery of the New World, but also because it marks the founding of the Spanish secular theatre—an event of great literary importance which our present knowledge indicates to have been synonymous with the first public performances of the plays of Juan del Encina.¹ Toward the end of the fifteenth century, the abuse of secular themes in the *autos* presented in the churches of Spain caused religious authorities to forbid their further performance there. As a result, this popular dramatic form—too strongly established in the public taste to perish easily under the church edict—was forced into an entirely secular atmosphere, being henceforth seen in university productions and in an elementary type of folk theatre which traveled from town to town. Thus began the secular theatre of Spain and, as "Spanish plays show a general and persistent tradition of musical collaboration",² these early performances become significant in the history of Spanish music, as well.

Livermore³ distinguishes three main streams among the many and varied elements that combined to set the character of the early Spanish theatre: 1) the church ritual and liturgy from which the early drama received its impetus, 2) expressions of the secular life of Christian Spain, and 3) expressions of the Moslem and Mozara-

A Selective Discography of Early Spanish Music

MILAN: *Musica de vihuela de mano*; Bernhard Michaelis (tenor), Walter Gerwig (lute); ORTIZ: *Musica de Violones*; Margot Guillaume (soprano), August Wenzinger (viola da gamba), Eduard Mueller (harpichord); Deutsche Grammophon Gesellschaft Archive Production ARC-3078, or Stereo 14075.

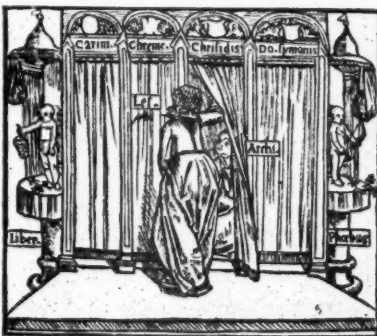
SPANISH MUSIC FROM THE COURT OF FERDINAND AND ISABELLA (including nine works by Juan del Encina); Pro Musica Antiqua conducted by Safford Cape; EMS-219 (not available in stereo).

SPANISH MUSIC OF THE RENAISSANCE (anonymous *villancicos*; works by Milan, Ortiz, Rivallecha, Mudarra, Morales, Flecha, Gombert, and Cabezon); New York Pro Musica conducted by Noah Greenberg; Decca DL-9409, or Stereo DL-79409.

bic civilization in Andalusia. To both the literary and musical aspects of the plays, the church ritual and liturgy (with their long-familiar ceremonies and representations, poetic dialogues derived from the Introit tropes of the Mass at Christmas and Easter,⁴ and medieval *autos*⁵ such as the *Misterio de los Reyes Magos*⁶ and the *Auto de la Pasión*⁷) contributed a sense of form and spirit; the activities of the *trovares* and the *cantaderos*—expressions of Christian secular Spain—added subject matter and style; finally (and by no means least important, especially as the music is concerned) came the contribution of the Moslem and Mozarabic groups: that of strong and colorful elements of decoration and rhythm.

As has already been noted above, Juan del Encina looms as the most important figure of the period. Facts concerning his life have long been both scarce and controversial, but important information brought to light by Espinosa⁸ has now established

Three theatre settings dated 1493



1. Roderigo Méndez de Silva, *Población de España* (1675), as quoted by Ticknor in *History of Spanish Literature*, I (1849), p. 277; Augustin de Rojas, *Viage Entretenido* (1614), cited by Ticknor, loc. cit.; Eugen Kohler, "Sieben spanische Eklogen", in *Gesellschaft für romanische Literatur*, XXVII (1911), pp. 19-20.
2. Ann Livermore, "The Spanish Dramatists and Their Use of Music", in *Music & Letters* XXV (1944) p. 141.
3. *Ibid.*, pp. 141ff.
4. Poetic dialogues were already a well-established literary form in Spain in 1492.
5. The word *auto* is derived from the Latin *actus*. It was first used in Spain to indicate a dramatic composition in which biblical or allegorical characters took part. Later, it was used also to designate plays of a light and jocose nature. An example of this latter type is Encina's *Auto del Repelón*.
6. An early medieval play performed at the Feast of the Epiphany whose text may date as early as the middle of the twelfth century.
7. The villancico from Fernández's *Auto de la Pasión* is to be found in F. A. Barbieri (ed.), *Cancionero musical de los siglos XV y XVI*, 1890. See no. 306. The music (a 3) is attributed to Badajoz.
8. Ricardo Maeso Espinosa, "Nuevos datos biográficos de Juan del Encina", in *Boletín de la Real Academia Española*, VII (erroneously printed as IX), pp. 640-656.

his real name as Fermoselle.⁹ It is now clear that Juan was the brother of Diego da Fermoselle (a professor of music at the University of Salamanca ca. 1503-1522), of Francisco (about whom we know little save for the fact that he used both names—Encina and Fermoselle), and of Castilian Hermosilla (the man who gave Encina his archdeaconate at the Malaga Cathedral¹⁰).

As a youth, Juan was a chorister (and *capellan de cori*) at the Salamanca Cathedral. Later, as musical and poetic factotum in the household of Don Fedrique de Toledo, his activities were those of arranging and directing the semi-dramatic entertainments of his noble patron. His first works, written between his fourteenth and twenty-fifth years, were probably planned for these entertainments.¹¹ Many of these first pieces, some bearing the ancient name *representacion* or the Virgilian term *égloga*, may be found (together with the *Atre de Trova* and some secular lyric compositions) in Encina's *Cancionero*.¹²

Unquestionably, any piece of original composition is very much affected, both in its form and in its content, by external circumstances in the life of its creator—i.e., by such factors as the particular person or persons for whom it may be written, by the conditions under which an initial performance may have to take place, by such general cultural orientation as may be part



Lope de Vega, 1562-1635; the first Spanish opera is based on one of his stage works

of the author's background, by the people he may have met, and by the places into which he may have traveled. Thus Encina's first Eclogues (written for the Duchess of Alba) have the sacred characteristics of the *representaciones* and semi-liturgical autos, while other pieces in the same form (written for the specially built stage in the Duke's palace where the great men of Aragon and Castile gathered) deal with profane subjects like the carnival and student pranks.¹³ The composer's contact with the culture of the Italian Renaissance produced such features as "Virgilian shepherds. . . dressed in the Tuscan style. . ." and Jupiter and Venus used as substitutes for Christ and the Virgin Mary.¹⁵ An interesting reversal of influence may be noted in Encina's consistent use of four voices (certainly natural enough from a musical viewpoint!) but a feature which may well have determined the number of characters appearing in the plays.¹⁶

The greater number of Encina's compositions in his *Cancionero* are *villancicos*. As a poetic form, the *villancico* was in two parts: the *cabeza* ("head") and the *pies* ("feet"). Its musical counterpart was usually in four voices, but only in the *cabeza* (which serves as a kind of chorus)

9. Fermoselle is the name of a village situated between Salamanca and Zamora, from which the family name may have been drawn.
10. Alfonso Salazar, "Music in the Primitive Spanish Theatre Before Lope de Vega", in *Papers of the American Musicological Society for 1938, 1940*, p. 94.
11. Gustave Reese, *Music in the Renaissance* (1954). See pp. 581-584 for a comprehensive discussion of Encina and his music. Also see pp. 630-631 for material on the Spanish theatre.
12. *Cancionero de Juan del Encina* (1496). Facsimile ed. issued by the Real Academia Española (1928).
13. The *Auto del Repelón* uses much student language and rustic speech. Peasant idioms and dialects were often used by Encina; even a bit of Italian can be found in some of his *villancicos*.
14. J. P. Crawford, "The Source of Juan del Encina's Eclogue of Fileno and Zambardo", in *Revue Hispanique* (1934), cited by Angel Valbuena in *Literatura dramática española* (1930), p. 30.
15. *Egloga de Plácida y Victoriano*, performed at the home of Cardinal Arborea with Pope Julius II in the audience. See Salazar, *op. cit.*
16. J. P. Crawford points out that Encina, in his *Auto del Repelón*, introduces a fourth shepherd at the very end so that the characters are enabled to "cantar dos per dos" in the final *villancico*. See *Spanish Drama Before Lope de Vega* (1937).

did all four sing together; in the *pies* two voices sang alternately in dialogue with the other two.¹⁷ A semi-dramatic effect was thus created, making the *villancico* an excellent form for use in the close of eclogues and pastoral plays. Livermore speaks of its "drawing the scene to a canonical close. . . and providing a musical setting for the final tableau of adoration or contemplation. . ."¹⁸ Although most of Encina's plays close with a piece of this type, most of his texts come down to us without music. In some cases, however, the music can be "imagined"¹⁹—sufficient information being given in the text to make possible what seem to be fairly reasonable suppositions as to the accompanying song.²⁰

In his discussion of the polyphonic *villancico*, Alfonso Salazar helps clarify the problem of "reconstructing" the music of the early Spanish theatre by pointing out that the Franco-Flemish polyphony of the fifteenth century was known to Encina and his contemporaries. Salazar suggests that the Iberian composers may have imitated this northern style, but without continuing the technical development that was attained by the composers there. If this is true, the characteristics of the early theatre music probably included the use of brief but clearly delineated forms in a simple

polyphonic texture—isochronous and closely following syllabic prosody.²¹ As found in Barbieri's *Cancionero*²², works of the period tend to confirm Salazar's beliefs. It should be noted that, although our prime sources for the sixteenth-century *villancico* are the great *cancioneros* Palacio,²³ Seville,²⁴ Upsala,²⁵ and Hortensia,²⁶ it is likely that many of the pieces contained therein existed in the "public domain" long before they were incorporated into these manuscripts. It is also likely that the polyphonic settings found in these *cancioneros* are "enlargements" based on earlier monophonic versions, although this is hard to prove.²⁷

The manner of performance of these *villancicos* is not always clear. However, as the texts themselves often suggest the use of instruments, the frequently-encountered musicological observation that the *villancico* was a purely vocal form may be strongly doubted. Note, for example, the following text mentioning the *rabé*, a Moorish instrument of ancient times:

Allí viene Juan Rabé!
Muy bien estaría a nos
cantásemos dod per dos.²⁸

To be sure, one cannot be absolutely certain that an instrumental reference was intended in this case, but the general custom of the time—that of musicians commonly taking the name of their instrument for purposes of fixing their personalities in the minds of their auditors—may well apply.²⁹ Further evidence pointing toward the use of instruments can be found in the indications for the use of the organ as the accompaniment to some of Lucas Fernández's *villancicos*, and in the long list of early instruments printed in Morúa's *Origen del Teatro español*—a list based on early poetic descriptions found in the writings of the archpriest of Hita.³⁰ Carvings, illuminated manuscripts, and an enormous number of literary (not necessarily dramatic) references, add still further weight to a belief in profuse instrumental usage.³¹ It seems probable that singers of *romances* (accompanied by guitarists) often opened theatre programs and that interludes in the dramas may have consisted largely of

17. José Subirá, "La participación musical en el antiguo teatro español", in *Publicaciones del Instituto del Teatro Nacional*, VI, (1930).

18. Livermore, *op. cit.*, p. 142.

19. Emilio Cotarelo y Mori, *Historia de la Zarzuela* (1934). See Ch. I.

20. Three of Encina's compositions in the *Cancionero* are traceable to known eclogues. See Reese, *op. cit.*, p. 583.

21. Salazar, *op. cit.*, p. 101f.

22. F. A. Barbieri (ed.), *Cancionero musical de los siglos XV y XVI* (1890). This manuscript is now more commonly known as the *Cancionero de Palacio* and is published in *Monumentos de la Música Española*, vols. V and X, edited by H. Anglés.

23. See footnote 22.

24. The contents of this manuscript are listed in *Monumentos*, I.

25. R. Mitjana, J. Bal y Gay, and I. Pope (eds.), *Cancionero de Upsala* (1944).

26. M. Joaquim (ed.), *O Cancionero Musical e Poético da Biblioteca Pública Hortensia* (1940).

27. John Ward, *The Vihuela da mano and its Music (1536-1576)*, Ph.D. dissertation, New York University, 1953, unpublished. See section on *Villancico*.

28. Taken from Livermore, *op. cit.*, p. 142.

29. Humorous nicknames were frequently assumed for the same purpose.

30. Covarrubias, *Tesoro de la Lengua Castellana*, Ch. XV. See also Livermore, *op. cit.*, p. 142.

31. See Reese, *op. cit.*, p. 630, for a description of the use of instruments in Cervantes' *Rufoán Viudo*.

(Continued on page 591)



THE TRAGEDIE OF MACBETH.

By JACK DIETHER

IN DEALING with the current spate of Shakespeare recordings from Cambridge and Dublin Gate, I have had to wait a long time for an occasion to write a comparative review of one of the four great tragedies I think that this wait has been worth-while, for the added illumination that derives from examining and discussing performances on a comparative basis, rather than in isolation, is of the utmost value to such tremendous dramas. Thus I have still to discuss the recent and sole *King Lear* so far, from Dublin, and have deferred the *Othello* which was one of the earlier Cambridge releases. But now, turning to *Macbeth* and *Othello*, I am greeted not only by a multiplicity of recordings, but also by a sudden and startling change of circumstances.

On one hand, we behold the emergence of a third series: a new prospectus of abridged or nearly complete recordings directed by Howard Sackler for Caedmon's Shakespeare Recording Society, beginning with *The Taming of the Shrew*, *Othello* and *Macbeth*. And on the other hand, in

place of the familiar box-albums issued by Spoken Word records, containing the complete Dublin productions, I have received a series of single records issued by Spoken Arts (no relation to the other), each containing only *highlights* of a Dublin Gate performance (*Hamlet*, *Macbeth*, *Othello*, *King Lear*), with covering and linking narration. This latter is a disappointing turn of events to anyone who has followed the Dubliners with enthusiasm thus far, and it is to be hoped that no one concerned seriously considers it a satisfactory substitute for the complete recordings.

However, a closer examination of Spoken Word's four last releases (the complete tragedies of *King Lear*, *Julius Caesar* and *Romeo and Juliet*, directed by Anew McMaster, and of *Coriolanus* directed by W. Bridges-Adams), reveals that what is involved is more than a change of recording contract for Dublin Gate itself. Unlike the four previously released comedies, these complete tragedies are not produced under the aegis of Dublin Gate's general directors, Mac-

SHAKESPEARE: *Macbeth* (Substantial—ly complete—127 mins.); Marlowe Society of Cambridge and professional players directed by George Rylands. Text from the Cambridge New Shakespeare edited by John Dover Wilson. London set A-4343, \$14.94, or Stereo OSA-1316, \$17.94, six sides each.

SHAKESPEARE: *Macbeth* (Slightly abridged—115'); Shakespeare Recording Society, with Anthony Quayle, Gwen Ffrangcon Davies, Stanley Hollo-

way and professional players directed by Howard Sackler. Text edited by G. B. Harrison. Caedmon set SRS-231, four sides, \$11.90 (mono or stereo).

SHAKESPEARE: *Macbeth* (Highlights—52'); Dublin Gate Theatre directed by Hilton Edwards; narration by Patrick McLarnon. Presented by Arthur Luce Klein. Spoken Arts 782 (mono only), \$5.95.

Slightly abridged:
Guinness, Old Vic Co. (105').....RCA LM-6010

Liammóir and Edwards, and neither of them take any acting roles in the plays. The cast of *King Lear*, in fact, is completely different from that of the Spoken Arts abridgment of the same play, in which MacLiammóir and Edwards are once again seen to participate. Although three of the complete tragedies are labeled Dublin Gate productions (only on the album covers as I received them, not the records), it is evident that this is simply another instance of careless packaging by Spoken Word, and that what we really have is a splitting off of some of the members of the company to record on an independent basis at the Eamonn Andrews Studios, where all the recordings have been made. Thus we may well expect further duplications of the repertory or other developments from Dublin.

The final complication with which we must now deal is the arrival of stereo on the Bardic scene. Like the newer Cambridge recordings, the Caedmons are issued in stereo as well as mono pressings. And since Cambridge's *Macbeth* is in stereo, but not its *Othello*, it is the opportunity to do a comparative stereo review at this time (with side glances at the Gate condensation and the earlier Guinness-Old Vic) that governs my present choice of *Macbeth*.

From the recording engineer's viewpoint, Shakespeare might well have been referring to a modern speaker enclosure when he exclaimed, in the prologue to *Henry V*:

Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

His injunction to the Globe Theatre audience, "On your imaginary forces work," was taken by Olivier, in his film, as the ideal cue for a cinematic depiction of the *gradual* ascendancy of that faculty in the Londoners' minds. The Globe stage with which he opened receded more and more into the background as the mental canvas expanded. Obviously the same expansion could take place on the purely auditory level in a stereo recording, and in these two stereo versions we do hear the difference very clearly, though not within the same recording. Cambridge accurately reproduces the move-

ments that might be expected on the Globe stage, with the music and sound effects (again minimal and partly stylized) quite literally where they might be found in an Elizabethan performance. Sackler, like Olivier on the screen, does some of the imaginary working for us, and uses all the devices of the recording laboratory to take us as far as possible from that small stage, out onto the Scottish heath and other locales of the story.

In the way of realism, the paradox is that the three witches in the opening scene are Scottish witches in the Cambridge version, not in the other. Of course the witches are at once real and surreal, and need only be expected to speak with the voice of all stage witches of all times. But we have heard so many now, from *Hansel and Gretel* to *Snow White*, that I think the particularized brogue gives them an added menace and bite which nothing else could, as in:

... When the hurly-burly's done,
When the battle's lost and won.

It tells us immediately that these are no Disney witches destined to land in their own soup—quite the contrary. Sackler's are cagey old girls indeed, but they have to work about twice as hard for that menace, line for line. In their first short solo scene they are not stationary, like Cambridge's; they "hover through the fog and filthy air" like veritable poltergeists. In Scene 3 they are of course well separated from Macbeth and Banquo as they are questioned, and on their very best behavior until they unbecomingly vanish into thin air. But the Cambridge is again a small-stage separation, while the Sackler suggests a much greater distance. The Cambridge thunder merely sets the scene as required by the folio directions—Sackler's is heard recurrently in the far background, like an ominous but distant pedal-point. A still stronger example of lateral distance lending enhancement is, of course, the sleepwalking scene (V-1).

There is a vast difference too in the whole shaping of the productions. Cambridge builds rather slowly, and Scene 2 is more expository than dramatic, despite the initial entry of the "bleeding captain"; Sackler plunges us without ceremony into

a desperate moment in a real insurrection that has already reached its crisis. Without this urgency, we cannot feel the fatal irony of the soon-to-be-murdered King Duncan's relying upon and applauding the war-bred savagery of his "peerless kinsman" Macbeth, who has "carved out a passage" to the rebel leader and, in single combat, "unseamed him from the nave to the chops." *Macbeth* is Shakespeare's shortest tragedy, and the one of most unrelieved intensity. It should start and end at fever pitch, letting down for only brief moments of unexpected beauty. Even the inevitable formalized fanfare that introduces every act of every Cambridge recording, "historically" correct or not, is dramatically quite out of key here, since it immediately "to the heat of deeds too cold breath gives." But much of what follows is even more formalized. I'm afraid the Marlowe Society of Cambridge, named after a man who died from jabbing himself in the eye during a knife brawl, would seem a pretty dull lot to an Elizabethan listening to *this* performance.

In the Sackler-Caedmon reproduction for stereo, the high degree of separation isolates much better the numerous "asides", and imparts a feeling of rapid and sometimes violent movement which Cambridge cannot begin to convey. When Sackler's Macbeth (Anthony Quayle) covertly greets the murderers of Banquo at a side door during his "solemn supper" (III-4), he is first summoned by a "Psst" from the far right, and crosses in short order from the left to whisper with them, whereas in Cambridge he scarcely moves, and seems to carry off his secret business not far from dead center of his feast. On the subsequent appearance of Banquo's ghost to Macbeth alone, Sackler's Lady Macbeth (Gwen Ffrangcon Davies) crosses from her place at table, where she has just addressed the guests, to whisper to her wild-eyed husband her scornful "Are you a man?". And at the end of his Act II soliloquy, "Is this a dagger which I see before me," enacted in the center, Quayle moves slowly off to the right after "The hell invites me," during his

Hear it not, Duncan, for it is a knell

That summons thee to heaven, or to hell.
Examples of such elementary observances and neglect of good staging could be multiplied a number of times.

The Sackler recording uses music a little more perfunctorily at times, even when evoked in the folio stage directions. It employs a small instrumental ensemble similar to Cambridge's, but not restricted to period instruments, and gives chief prominence to an unaccompanied oboe, alternating with English horn. The oboes which are instructed to enter with the torchbearers, preceding the king's nocturnal arrival before Macbeth's castle at Dunsinane (I-6), are suitably shawmlike in both recordings, and accompanied in both by a light drum. But their contribution is too brief for such a majestic train, and it is notable that none of our recordings takes the opportunity to provide just the right evocative background by the substitution of real bagpipes. The re-entry of these oboes in the following scene, outside the great hall where the king sups, is the occasion for a more formal (and stereophonic) procession by Cambridge, a device by which the Sackler would have profited. Cambridge employs recorders for the supernatural visitations in III-4 and IV-1, and in both versions the oboes again are required for the show of kings in IV-1. Old Vic uses no music, apart from fanfares and other signals.

The special sound effects required for *Macbeth*, such as the thunder already mentioned, are often, if handled well, as musical in their effect as the music itself, and for radio or recording purposes their importance can hardly be overstressed. The knocking at the gate (II-2 and 3) is conceivably the most celebrated sound effect in theatrical history, distinguished as it is by an entire essay on it by Thomas de Quincey. Obviously it must sound to us as it does to Macbeth, as peremptory as a celestial or infernal summons, and this it does in the Sackler, Dublin Gate, and Old Vic versions, though the Gate knocking, inappropriately enough, sounds too manifestly like hammer blows on a table. Dr. Goddard suggests that the sound should grow louder with each repetition in Scene

2, but in any case should reach full volume at:

Wake Duncan with thy knocking! I would thou couldst.

In Cambridge it remains distant, and, most inexcusably, sounds just as far away at the end of the porter's soliloquy, at the very moment he has his hand on the bolt.

But the knocking is not the only pre-eminent effect in Act II. There are also the two bell sounds—the tiny, delicate one with which Lady Macbeth summons her husband to the murder in Scene 1, and the answering clangor of the alarm bell in Scene 3 that rouses the whole castle to Macduff's "Up, up, and see the great doom's image"—and here Cambridge redeems itself with a more imposing contrast than the other versions provide. Their second bell sound was evidently recruited from Cambridge's largest clock-tower, and though its tolling is of course possessed of the same impassivity as the rest of the production, on a very large bell it sounds good. Cambridge also supplies the witches with a splendid bubbling cauldron for their cavern scene (IV-1), Caedmon lacks this, but makes up for it in the remainder of the scene with the most appalling imaginable concoction of necromantic phenomena. Each version provides a fine clatter of horses' hooves for the ambushing of Banquo and son at dusk (III-3), to which Old Vic imaginatively adds a startled crow.

As with the bell, sound effect and music merge inseparably in the varied drum sounds of *Macbeth*. It is in the final act that the Sackler production makes really significant use of its simplest resource, in the continuous drum rhythm that accompanies its army of Malcolm and Macduff, while Cambridge uses it solely to introduce the scenes, dutifully obeying the letter only of the folio's "Drums and colours". In Sackler's Scene 4, on the contrary, an exciting counterpoint is set up between the quite loud drumbeats and the men at Birnam Wood, and in stereo no words are muffled or lost, owing to the placement and high degree of separation. The voices issue from different and well-defined points, while the drum is heard on

the far left. At the end of the scene, the drum throb fades out on the left, to be replaced by the same sound in the far distance on the right, which continues throughout the succeeding scene with Macbeth at Dunsinane. This includes his "Tomorrow and tomorrow" soliloquy, where the sound fades to the barest perceptible whispered tattoo, but continues uninterrupted to the next scene, at which point it is taken up in the left foreground as before. This thoroughly phonographic device, together with the over-all sense of pace and rhythm, knits the nine mostly short scenes of Act V together in the cumulative manner which I believe they must have achieved on the Globe stage, and which I do *not* believe Cambridge's literalness achieves in any degree. This is the least rousing finale I have heard from Cambridge, and thus their tragedy ends as coldly and formally as it began.

A further word, if I may, about "star billing", now frankly offered to us by the Caedmon series. One reason originally given for the anonymity of the Cambridge casts was to aid in eliminating "the temptation to rely on a star system at the expense of the play." The fact remains that many or most of Shakespeare's big parts are bravura parts, and I have previously mentioned the fact that virtually all of the roles in the Cambridge recordings, big and small, are quite at the mercy of the individual players on disk, whatever the directorial approach might be in the studio. To have relied on any "star system", then, could scarcely have been *more* detrimental to ensemble than the unevenness that has in fact resulted from reliance on a core of trained amateurs, augmented by professionals at the discretion (or according to the wherewithal or plain luck) of director Rylands—all, apart from the director himself, in strictest anonymity. And since stars like Michael Redgrave are themselves distinguished past members of the Marlowe Society, it is difficult to see how a temporary and open reliance on anyone of that calibre could ever have been a handicap. In short, the original statement was simply an unwarranted denigration of

(Continued on page 602)

Where Musicology Starts

By FRITZ A. KUTTNER

MAY I TRY to reassure ARG readers and my esteemed friend, Shirish N. Gor, about the range of searching endeavors which occupy the wide field of musicological studies.

The communication of ideas, emotions, and moods is one of the most complex problems in all arts east and west, and of stunning complexity in musical art. The inquisitive minds of Western scholars have, for centuries, debated and investigated the strange ways in which musical communication takes place. They came up with countless observations and "solutions" that keep changing oddly from period to period. Especially modern musicology (in the last 100-150 years) has attacked the problem from many angles, creating a variety of sub-branches of inquiry: musical psychology, psychoacoustics, physioacoustics, musical esthetics, philosophy of music and musical hermeneutics; also linguistic,

ethno-historical, anthropological and sociological approaches to the topic.

Of particular interest are the two latest offspring of scientific search in this field, communications theory and information theory, which have already yielded a number of rather startling insights into what is essential or accidental, and what is a subjective or objective response in the transmission of ideas and emotions from person to person.

As can be seen from this enumeration, any approach likely to shed new light on the processes of musical communication has been considered legitimate and desirable, including the semantic approach Mr. Gor proposes in order to lead the Western listener to a deeper understanding of Indian music. Some of the authorities using semantic and related methods even found it necessary to fortify them by parallel investigations into logic and sym-

Last December we published an "experimental approach to music through semantics" by Shirish N. Gor entitled "Where Musicology Stops". Another of our valued contributors, Dr. Fritz A. Kuttner, then expressed a desire to answer what seemed to him an attack on musicology. We are pleased to print his article herewith.—Ed.

bology, or by mathematical and statistical analyses in order to establish quantitative data which may yield usable results.

My esteemed friend and co-founder of The Society for Asian Music is not quite satisfied with the seemingly onesided attempts of Western writers to investigate and describe the structural and more "external" aspects of Indian music, i.e., pitches, modes, scales, rāgas, rhythms. This, he feels, misses the essence of that great old art, to wit: the communication of invaluable esoteric contents. We would have to reply that the persistent Western effort for theoretical and structural insight is only one part of musicological research and, necessarily, the first and most important approach. If Western minds and ears were to set out in the beginning to understand the emotional and esoteric essence of Indian musical art, without a thorough knowledge of its technical and structural laws, of its "surface", so to speak, they would fail.

The trouble begins with the very premise from which the author sets out and which he takes for granted: that a piece of music has a specific emotional content, and that this content can be transmitted, without considerable loss, distortion or coloring, from the composer or performer to one or many listeners. Although this is precisely what most laymen and quite a few musicians and scholars have always asserted for more than two thousand years, nobody has ever been able to furnish convincing proof for this thesis. Modern psychological research is taking an increasingly skeptical view on the idea of authentic communication of emotions or feelings; there are numerous factors to suggest strongly that an emotional stimulus emanating from a piece of music may cause an indefinite number of different emotional responses in the individual listeners which are unrelated to the performer's feelings and conditioned entirely by the listener's emotional associations. If it were true, as it may well be, that such responses are shaped by the individual listeners *accumulated affective recollections*, the transmission of specific emotional contents would be either accidental or impossible, and the relationship between stimulus and re-

sponse may be a *causal* one in the most limited sense of the word, yet completely arbitrary.

Let us now check into the five semantic devices discussed by Mr. Gor, without prejudice caused by necessary skepticism about the foregoing fundamental premise.

(1) *The power of repetition in language (and in music)*. For the past four centuries, up to roughly the 1920s, the most important structural and psychoaesthetic device of Western musical creation has been the antithesis and vacillation between repetition and variation (i.e., change). The most vital decision, in crude terms, for any composer is the ratio at which these two "semantic" devices are to be mixed so as to achieve optimum results; an excess of repetition creates boredom and monotony, an excess of variation obscures the basic thematic ideas and renders them unrecognizable, thus frustrating the esthetic potential of the device. Therefore, it seems, the mere consideration of the semantic or rhetoric device of repetition cannot contribute much new insight into the structural secrets of Indian music. The ratio itself, or the ingenuity of the composer in designing his ratio at any given moment, is an important criterion for the excellence of his work: a stroke of genius, or a miserable concoction.

Incidentally, it is good to remember that Western tolerances for repetition in music are much narrower than those of certain Asian music civilizations—witness the persistent bass drone background (tonic plus dominant tone) which is so essential to much Indian classical music but has a tormenting and almost unbearable effect on many Western listeners, strong enough to keep them away from further contacts with this music.

(2) *The rhetorical effect of shifting the "grammatical" order within a sentence*. This comes under the heading of thematic variation, inversion, inverted imitation, etc., in Western music, along with the extremely sophisticated techniques of canonic imitation at any interval of the diatonic scale, augmentation, diminution, retrograde motion, riddle canon etc., or the combination of several of these complex devices. Western musical civilization has

developed and exploited this "semantic" device to the furthest possible degree of mathematical commutation theory; its greatest triumphs have been achieved in the polyphonic masterpieces of the late baroque era (e.g., in Bach's *Musical Offering* or *Art of Fugue*) and in the instrumental variation forms of the late romantic period. I do not know enough about the history of Indian music, but I doubt that Indian composition and performance practice could have surpassed Western accomplishments in this particular aspect of the art; in fact, I am convinced it could not have done so. Yet, with all that experience in our own musical past, the knowledge that there are similar devices in Indian music tradition does not get us any closer to a deeper insight into the emotional contents of that music.

(3) *Metaphor and simile as ornaments of speech.* The history of ornaments in Western music is so varied and complex, the manners and mannerisms of ornamentation so different from one style period to the next, that this topic has become the specialization of numerous musicologists and the nightmare of students in flunking examinations. The latest trend of scholarly opinion is to regard these melismatic phenomena not as *ornaments* (i.e., non-essential additions to melodic structure), but rather as integral parts of musical composition and performance. Additional awareness of the Indian *meend* and its relationship to speech metaphor is likely to add one more scare to the theoretical knowledge of Western music students.

(4) *The rhetorical device of allusion.* If Mr. Gor means here literal quotation of a musical theme or motif from one composition in another work, he may be right in assuming that this device is more frequent and diffused in Indian than in Western music. If he means not allusion or quotation, but the "drawing on the memories and traditions of listening which the hearer has previously acquired", then the Western equivalent would be the one essential feature of form and construction that has permeated practically all Western music of the last 350 to 400 years: thematic and motivic workout of all important musical forms, from invention, canonic and

fugal counterpoint to the complete sonata and symphony movement. (*Allusion* in the strictest sense of the word is most frequently used in Richard Wagner's works where it governs in symbolic, psychological or dramatic application whole operas from "*The Flying Dutchman*" down to "*Parsifal*" as the omnipresent *Leitmotif*). Once again, the semantic knowledge in question is interesting and welcome for the Western student of Asian music, but it does not aid him much, for one simple reason: the Indian performer draws upon the memories and listening traditions of an Indian audience born and educated in the country—while the Western listener has Western memories, and on those only a Western musician can draw for allusions.

(5) *The use of conflict in language.* The musical equivalent of this device both east and west is quite frequently used, as Mr. Gor points out, to create humor, pathos, irony, and caricature. The trouble is that both music civilizations have to use more or less familiar musical symbolisms in order to achieve these effects for the listener, and the symbols are known only to those born and educated in either civilization. Any effect of this type is lost on anyone unfamiliar with the traditional symbols except in the rare cases of crude slapstick humor or grotesque sound phenomena.

One might go even farther: the author speaks of the "enduring quality of Indian music which has proved itself through the centuries" (presumably as far back as 2,000 years). That seems to imply that the character, expressive contents, and means of expression remained unchanged through the ages. Of course this is not so, and we must not confuse two unrelated facts: (1) that Indian music civilization looks back upon an uninterrupted development (and tradition?) of more than two millennia, and (2) that during these twenty centuries Indian music developed and changed enormously from one style period to the next. As a consequence it is doubtful—it is even close to impossible—that an average Indian listener in 1961 could understand the symbolism of Indian music composed or performed in the fifteenth century.

Summing up these considerations, we must conclude that semantics do not help

the new Western student of Indian music to arrive at a better understanding of its emotional and other content, and this is admittedly what Mr. Gor had in mind as one of the two objectives of his essay. Or, to formulate our résumé differently: Mr. Gor, as a "musical ambassador from India", has a problem of musical education or pedagogical method on his hands, rather than a problem of communication and transmission of emotional contents. And it is here that Western musicology might have some useful hints for him.

I would view anyone "who falls in love with (this music) at first hearing", and claims a deep understanding on the grounds of such fast love, with suspicion. We have a significant equivalent of such uninformed love for Western music: the hundred thousands who approach our own heritage as musical illiterates and listen to it with the *physical* pleasure one derives from a warm shower. While the music goes on, their minds wander from one association to the next, not much is really heard, and when the performance is over, nothing of the music or its performance is remembered except some pleasurable but vague sensations. The "listening" was no more than a catalytic stimulus that immersed the "listener" in an ocean of associations unrelated to the music itself which became a background of sound not unlike the rustle of wind in the woods or the swelling and ebbing "music" of the waves at the seashore.

I am certain this is not what Mr. Gor wants from his American listeners and therefore plead for his patience with the order in which the Western musicologist strives for a deeper insight into non-Western musics. Mr. Gor's reasoning is fully acceptable as long as it does not suggest a shortcut to faster understanding of Oriental music cultures. There are no shortcuts to the understanding of the arts, and no "ten easy lessons"; the only successful way is by painstaking penetration and study. One begins at the lowest level of structural laws, elementary theory and "measurable information", and ends up at the highest level of aesthetic and philosophical insight, the same way Mr. Gor proceeded from basic instruction in his

boyhood to the elevated accomplishments of a distinguished performer. Impatience and concern for speedy progress are bound to fail. Before we can experience the greatest esthetic pleasures and the most esoteric contents of Indian musical art, we Westerners must know as much as possible about its "external" construction, elementary laws and history which, by means of thousands of symbolisms and allusions, help to form and to convey the spiritual messages hidden in the web of tones. Before we can make use of semantics, we must learn to read, to write, to understand words and ideas.

Otherwise, the present boom of enthusiastic interest in Asian musics will pass like a fad, like something that is temporarily "*en vogue*" in intellectual circles. The first ones to desert Mr. Gor and our Society for Asian Music will be those who fell in love at first hearing and cannot be bothered to spend time for some study. Their next fad may be African or Australian musics, gardening, stamp collecting, or whatever may be stylish in three years.

As a warning against impatience in educational efforts let me quote the case of the late Ananda K. Coomaraswamy, the well-known art historian and philosopher who, as curator of Indian art at the Boston Museum of Fine Arts, achieved great distinction in building up its collections. Dr. Coomaraswamy, a brilliant man, tried his best to further the understanding of these treasures among Americans and other Westerners. But his irritation about the slowness of the process did, probably, more harm to the cause of Indian art in this country than any other man's activity. Seeing time and again how the preoccupation with Occidental traditions and ideas prevented his audiences from speedy acceptance and understanding of Indian art objects or styles, he demanded that Westerners discard their cultural heritage and ideals as rubbish and degenerate (*sic!*), accept his own philosophy of art as "the only true one", and persisted in condemnation and brutal criticism of all achievements of Western civilization from the end of the Middle Ages down to our own time. This un-understanding and

—(Continued on page 595)

FROM THE EDITOR:

HANDELIANS will rejoice at the news that Vox is about to bring out the first American recording of the original *Royal Fireworks*. The orchestration includes sixteen oboes, no less. In the interests of authenticity Vox even went to the trouble of having mouthpieces in the (long-extinct) style of the period especially made. The ensemble includes men recruited for the occasion from the Boston Symphony and the New York Philharmonic. This release should be really something. . . Rumors abound that three-track tape is in the offing. Everest was to have sprung it earlier this season, before the stockholders effected severe production cutbacks. I can understand the industry's being reluctant just now, when tape has only begun to come back after a slough of despond. But all the experts seem to agree (at least privately) that three-track is "the most", so that I should think the sooner it is marketed the healthier the market will be. . . All admirers of Abram Chasins as the doyen of piano critics will be fascinated to hear that he and (his pianist-wife) Constance Keene are about to make a series of recital recordings for the Kapp label. . . If memory serves, Renata Tebaldi once told me that the opera she wanted most to record was "*Adriana Lecouvreur*". Now she is at last to have her wish. I am told that London has scheduled the work for later this year. . . Memo to Schuyler Chapin at Columbia: Having recorded Rosina Lhévinne's Mozart K. 467 so successfully, why not now do her Chopin E minor? I heard her play it just the other evening with the National Orchestral Association under John Barnett, and it was a performance to treasure. . . In connection with Leonard Altman's piece on Spanish music in this issue I should mention that there has been a lot going on lately in the Montilla organization. Carlos Surinach and others have made a plethora of recordings for this label, and before long the reactivation should be manifest in some exciting releases. . . The sudden death of Dick Hill was a shock from which the world of music will not soon recover. It was his

unremitting dedication that made *Notes* indispensable among American scholarly journals. As head of the Reference Section in the Music Division of the Library of Congress he was selfless far beyond the duties of his office. As a musicologist he made permanent contributions in areas as disparate as Schönberg and *The Star-Spangled Banner*. As a human being and as a friend he was very, very special. Once every two or three months he came in from Washington and never failed to stop by for a quick visit that usually became a full evening of conversation—and what marvelous conversation! Yes, we shall miss Dick Hill. His quality of mind and heart were unique. . . I see that the first "33 singles" are in the stores, but so far the releases seem to be entirely "pop" stuff. I still feel that this medium would be perfect for a thousand or so short works by now all but murdered by the 12-inch LP. . . Librarians may want to write to James L. Limbacher, Audio-Visual Director of the Dearborn (Michigan) Public Library, for free copies of two valuable compendia: 1) "Broadway on Records, 1900-1960" and 2) "A Selected List of Recorded Musical Scores from Radio, Television and Motion Pictures". These represent an enormous amount of work and interested parties will be very much in Mr. Limbacher's debt. . . The January issue of the English monthly *Records and Recordings* headlined its lead article: "Two Companies Break Secrecy", and I at once plunged into the piece with the hope of gleaning an item or two about things to come. As it turned out, the forecasts concerned releases already in the Schwann Catalog with the exception of a Mahler Third from Bruno Walter that seems, alas, to have been premature in the extreme. I wish the American companies could bring themselves to announce at least part of their season's schedules in advance. But I suppose this would play havoc with impulse buying. . . We are omitting the "Subscriber Service" this month with the hope of catching up on the responses to date. We have been swamped. —J.L.

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THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

Anon.: "*The Tournai Mass*"; Vocal and instrumental group conducted by Marc Honegger. Lumen LD-2.128, \$5.45 (Import).

▲NOT in his wildest fantasies could a music historian have dreamed a decade ago that repertory such as this might someday be available on records, cheek-by-jowl with Tchaikovsky concerti and all the rest. It is a tribute to some few hardy souls in the industry that horizons are still being pushed forward, and that the recorded repertory continues to accumulate intellectual stature.

The *Messe de Tournai* is the first polyphonic setting of the Mass to be found in one place. The Tournai Manuscript was discovered and deciphered by Coussemaker in 1861, and its publication at that time is one of the landmarks in the history of musicology. Stylistic differences among the various movements make it unlikely that the work is by a single composer, but there is little doubt that it was sung complete fairly often. Its fame is also attested by the appearance of several of its movements in other mss. from sources widely separated in time and space. The probable date of composition is around 1330, at least thirty years before the famous Mass of Guillaume de Machaut.

The Machaut Mass is something of a sport for its time; it employs a larger number of parts than was the normal practice, and there is more than the usual homo-

geneity of importance among these parts. The Tournai work is a much more "normal" fourteenth-century composition, with its three-part writing and the tendency for one part to usurp melodic interest. One rather bizarre device, although again quite normal for its time, occurs in the final *Ite Missa Est*, with the Gregorian melody assigned to the lowest voice, a Latin hymn in the middle, and a highly secular French(!) *chanson* in the florid upper voice. Several sections throughout the mass employ "hocket", a technique better heard than described, although the name is derived from "hiccup".

So much for musicology; how is the work to be listened to? With ears attuned to symmetrical melodic construction, sequences and tonal cadences, we tend to over-prize those few moments where they accidentally occur in this basically asymmetrical, non-sequential and modal music. We smile at the rat-tat-tat of the hocketing and take the meretricious French words as delicious medieval wickedness. To hear this work as an authentic medieval composition takes time—no less than, say, the Schönberg Wind Quintet. The jingling sounds and dance rhythms of "The Play of Daniel" are no help to us here; this is no hit musical from the middle ages, but music of total devotion from a time when such was possible.

I cannot praise too highly this performance, conceived by a man who is not only

an authority on the period but also the kind of enlightened musicologist who can turn his research into something meaningful. Honegger resists the temptation, succumbed to by some of his countrymen, to romanticize and over-shade his sounds; the blend of warmth and strictness is most admirable here. I think this record is an absolute treasure, not only to own but to hear with the greatest delight. —A.R.

J. S. BACH: *Concerto No. 2 in E for Violin and String Orchestra; Concerto in D minor for Two Violins and String Orchestra*; Leonid Kogan (violin); Elizaveta Gilels (violin, in *Concerto in D minor*); Moscow Chamber Orchestra conducted by Rudolf Barshai. MK-1518, \$5.98 (Artia import).

Kogan, E. Gilels. Angel 35343
Menuhin, Ferras. Capitol G/SG-7210
Schneiderhan, Baumgartner. DGG Arch. ARC-3099

▲EXCEPT for the fact that this recording was made in the Soviet Union and thus features a Russian orchestra and conductor, this imported pressing is basically the same performance as the English-made version on Angel. Both Kogan and his wife (the sister of Emil Gilels) play Bach with a full, rich tone and superb intonation. The interpretation is not the last word in baroque style, but it is not overblown, either. Barshai has a good feeling for this music, and the performances of both the single and double concerti are very well done. Although more authentically phrased playing may be heard on the Menuhin or Schneiderhan discs, the Kogans should have much appeal on either the Soviet or somewhat better-sounding Angel pressing. —I.K.

BEETHOVEN: *Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")*; Claudio Arrau (piano); Philharmonia Orchestra conducted by Alceo Galliera. Angel 35722, \$4.98, or Stereo S-35722, \$5.98.

Backhaus. London CM-9023, CS-6156
Curzon. London CM-9217, CS-6019
Gilels. Angel 35476, S-35476

⑧THIS is certainly one of the very best recordings of the "Emperor". Arrau's interpretation has all the strength and nobility that the music requires; there are no exaggerations, only sane and sensible playing by one of the foremost pianists of

our day. The orchestral work, too, is extremely well carried out, as those who have heard the other Beethoven concerti in this soon-to-be-completed series will know. The recorded sound is good, the orchestra a little distant. Recommended. —I.K.

BRAHMS: *Piano Concerto No. 2 in B flat, Op. 83*; Yakov Zak (piano); Leningrad Philharmonic Orchestra conducted by Kurt Sanderling. MK-1517, \$5.98 (Artia import).

Horowitz, Toscanini. RCA Victor LCT-1025
Ashkenazy, Ludwig. Angel 35649
Gilels, Reiner. RCA Victor LM/LSC-2219

▲ZAK is one of the Soviet Union's finest pianists, though his popularity in this country is rather limited because he has not as yet appeared here in person. His work on discs has always been on a very high level, and the present Brahms concerto is no exception. His is a thoroughly musical approach, but it is also a virtuoso one. His playing is always sensitive and sensible, and if this performance is not the most exciting one on records there is a good deal of pleasure in hearing this fine artist's interpretation. The orchestra is the one factor that prevents this recording from being quite as good as it ought to be; the execution does not match that of other preferred versions. Neither does the saxophone-like quality of the brass endear itself to the Western listener. The sound is fair. —I.K.

CHOPIN: *Piano Concerto No. 1 in E minor, Op. 11*; **MENDELSSOHN:** *Capriccio Brillant, Op. 22*; Gary Graffman (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2468, \$4.98, or Stereo LSC-2468, \$5.98.

(Chopin)
Rubinstein. RCA Victor LM-1810
Askenase. DGG 18605, ⑧138085
Harczewicz. Epic LC-3643, ⑧BC-1060
(Mendelssohn)
Katin. London CM-9100

⑧THE general effect of the Chopin Concerto is rather high-powered, and in spite of much poetic playing on the part of Graffman the bulk of the work seems to be executed at fever pitch. Most of the fault can be ascribed to the overly energetic, whiplash orchestral treatment by Munch, who evidently thinks of this music in the

same terms as he would a Tchaikovsky concerto. About Graffman's technical dexterity one can have nothing but admiration. Stylistically, one would like to see the music breathe a little more than he lets it; this strictly modern tendency lends itself less successfully to a work of such romantic temperament. And it is unfortunate that the Chopin is performed in this recording with the usual cuts in the tutti.

The Mendelssohn, which fills out the second side, receives a highly virtuosic reading. Romanticism still falls by the wayside, it must be reported, although there is certainly no lack of sparkle in either the breath-taking pianism or the precise orchestral playing. The sound is very good. —I.K.

DUBOIS: *The Seven Last Words of Christ*; Dorothy Dunne (soprano), Madeline Lynar (alto), William Dunn (tenor), Arthur Burrows (bass-baritone), Allen J. Sever (organ), and The Welch Chorale conducted by James B. Welch. Lyricord LL-90, \$4.98.

▲THIS performance will give you a good idea of what you might expect to hear if yours is a church of slightly better than average size and budget, with a musical tradition that includes at least semi-annual oratorio presentations. If you have a very large choir or can combine with another church for the occasion, and have money left over for harp and timpani, you might come up with something like The Oratorio Singers' performance on Word W-4002. When will the companies with major soloists under contract get around to this and other staples like its Protestant counterpart, Stainer's *Crucifixion*? These two, in fact, still share top billing in the provinces, and even some of the larger city churches are forced to do them by a popular demand that has not diminished since 1867 in the case of the Dubois; 1887, the Stainer. Dubois is operatic and the more exciting; the Stainer is sedate but has an advantage in "togetherness"—the congregations generally join in the intermittent hymn sections: both are in questionable taste as far as evoking the higher religious sentiments. In the record-

ing at hand, all the soloists have pleasant voices and all have moments of unsteadiness and insecurity of pitch. (While it is nice to have a listing for Miss Lynar, there are of course no alto solos in this work).

Unfortunately, rather inept English translations seem to plague all editions. "Death he doth merit" in this is no better or worse than another standard version's "He is death-guilty", though I prefer the soprano's word "bitterly" to the "afflicted" encountered here. Mr. Welch conducts with style and strength except for an unaccountable lapse in allowing the baritone to sing his "Father, forgive them" abnormally slowly, throwing the very fast-paced surrounding chorus out of joint. The organ work of Allan Sever is uncommonly sensitive; the accents in the Fifth Word are especially well executed. The sound itself is neat rather than spacious, and so reflects the acoustical limitations of the West End Collegiate Church in New York City, where the recording was made.

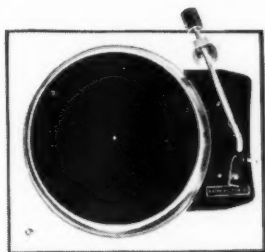
—J.B.L.

DUFAY: *Missa "L'Homme Arme"*; Ensemble of voices and trombones directed by Roger Blanchard. Ducretet-Thomson 320 C 108, \$5.95.

JOSQUIN DES PRÉS: *Missa "Hercules Dux Ferrariæ"*; "*Misericordias Domini*" (first part only); Choir of St. Eustache Cathedral, Paris, and instrumental ensemble, directed by R. P. Emile Martin. Lumen AMS-4, \$10.00. (Prices are estimated; both records available by import only.)

▲THE flood of medieval and early Renaissance masterworks on records, mostly from France, bids fair to set a high-water mark comparable to the Vivaldi deluge, limited only by the high prices charged by the few import shops that handle the records. Musicologists will dance in the streets; the more casual listener will find rewards here, too.

Unlike most recordings of this repertoire released domestically, with the exception of the generally admirable New York and Brussels Pro Musica Groups, the French discs employ mixed vocal and instrumental ensembles, with the instruments occasionally reinforcing, occasionally re-



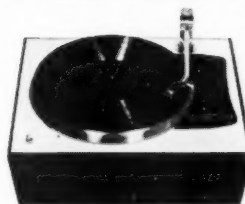
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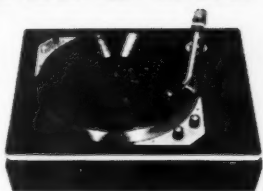
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placing vocal lines. Well and good; it is high time the *a cappella* myth were laid to rest, at least as a *sine qua non* of Renaissance polyphony. There is plenty of graphic and written evidence to support the use of winds, brass, and strings in this music, except for Lenten performances or services at the Sistine Chapel in Rome.

Both the Dufay and Josquin Masses are masterpieces of the genre, enormously rich in the subtlest technical devices, wonderfully imaginative in the wedding of harmonic color to text. Dufay's work is from late in his career, probably around 1465, when he had greatly refined the use of the *cantus firmus* technique as a unifying device. The sheer beauty of his long melodic lines, the fantastic love of harmony for pure color value form a perfect aural counterpart to the Van Eyck altarpiece whose creation he surely witnessed. With Josquin's even subtler, mystical outpouring from a half-century later we witness the high point of Renaissance "romanticism", the incredibly poignant blend of Northern technique and sheer Italian joy.

These two performances are quite dissimilar in design. Blanchard's smaller group is clean and controlled, marvelously detailed and rhythmically precise. The larger group under Canon Martin creates a ravishing haze of sound, delicately shaded but maddeningly fussy. It is elegantly packaged, but hardly worth four dollars more than the Blanchard disc.

—A.R.

●
GIULIANI: *Concerto in A for Guitar and Strings*; **ARNOLD:** *Guitar Concerto, Op. 67*; Julian Bream (guitar); Melos Ensemble conducted by Malcolm Arnold (in Arnold only). RCA Victor LM-2487, \$4.98, or Stereo LSC-2487, \$5.98.

●
STHE first of these two concerti for guitar, that by Mauro Giuliani, is one of the earliest works in that form for the instrument, and this particular piece (not, incidentally, the same as the Guitar Concerto in D by that composer on Monitor 2024) is a complete delight from beginning to end. Giuliani (1780-1840), who did much to establish the guitar as a legitimate concert instrument, wrote in a typically

classical style. Malcolm Arnold's Concerto, written for Bream, is, of course, a great contrast, but except for its melancholy and blues-like second movement, this work is equally lighthearted and enjoyable. Bream performs both concerti with enormous virtuosity, and the small-sized Melos Ensemble, an English group, provides really superb accompaniment. The sound, especially in stereo, is amazingly realistic, and altogether this release must be recommended as one of the most charming in recent months.

—I.K.

●
JANÁČEK: *On the Overgrown Path* (1908) (complete); Ilja Hurnik (piano). Supraphon LPV-307, \$5.98 (Artia Import).

▲THESE fragile little pieces antedate by some years Janáček's truly individual style, and show quite clearly his consciousness of his Bohemian predecessors. They are rooted in the familiar "international" folk style of Central Europe, with its modal influences and the distinctive melodic drop at the cadence that crops up no less in Mussorgsky than in Gershwin. They are, for all that, perfectly formed fragrant bits, and extraordinarily lovely. Hurnik's playing is warmly affectionate, but without the special fantasy that a man like Firkusny can bring to this music. If you can ever find Columbia ML-4740 (deleted), grab it; it contains Firkusny's glorious projection of the first ten of these fifteen pieces—the best of them—plus Janáček's finest piano work, *In the Mist*. Failing that, you will find this disc an undemanding and genial companion.

—A.R.

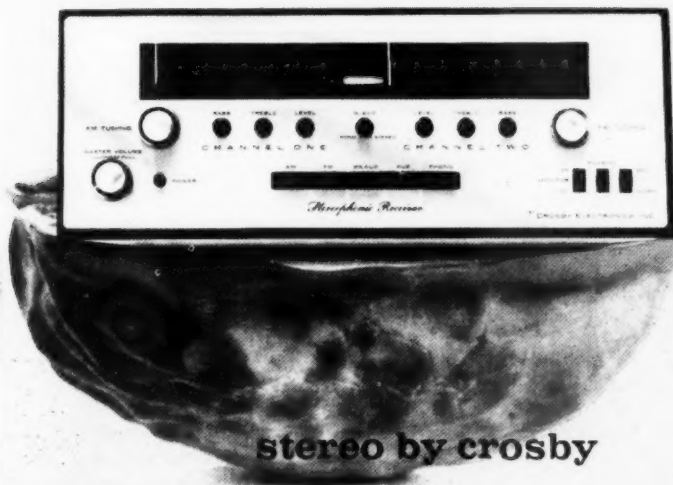
●
KABALEVSKY: *24 Preludes, Op. 38*; Yakov Flier (piano). MK-1530, \$5.98 (Artia import).

▲WRITTEN in 1946, this grouping of twenty-four preludes is a fairly close modern approximation of Chopin's set of the same number. The key relationships are identical, and quite a few of the pieces make ideal material for beginning pianists. Musically, too, the collection ranks high among Kabalevsky's compositions, avoiding the more "popular" touches inherent in a piece such as, for instance, *The Comedians*. Although the same Preludes were recorded

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about five years ago for Westminster by Nadia Reisenberg, that performance recently was deleted from the catalogue; this new version, on an imported Russian pressing, is therefore doubly welcome, for it not only restores the music to circulation but also enables us to hear what is to the best of my knowledge the only available recording of Yakov Flier in this country.

Over the last several years, more and more Soviet virtuosos have become known here either through recordings or in person. Of Flier, who is supposed to be one of the most distinguished pianists in that country, we still know relatively little. He is a graduate of Moscow Conservatory (1933), he was awarded first prize in the All-Soviet Competition of Composers and Performers, and he won the International Competition of Pianists in Vienna in 1936. Since 1938, he has been a professor of piano at Moscow Conservatory, and from various reports he seems to be something of a legend. If this background points to another Richter, I can only say that such an assumption would be justified on the basis of the phenomenal playing on this disc. To be sure, it is a little difficult to determine the pianist's capabilities on the strength of Kabalevsky alone, but there is certainly no doubt about the flair he has for this music. Technically this is astonishing work; interpretatively one could hope for no better, and collectors should require no urging to obtain this fascinating performance. —I.K.

●
KÁLMÁN: "*Gräfin Maritza*": Ursula Richter (Manja, Lisa); Rita Zorn (Maritza); Martin Ritzmann (Tassilo); Georg Pallesche (Zoupan); Richard Westemayer (Populescu); Chorus and Orchestra of Radio Leipzig conducted by Herbert Kegel. Bruno set BR 50160/61 four sides, \$7.96.

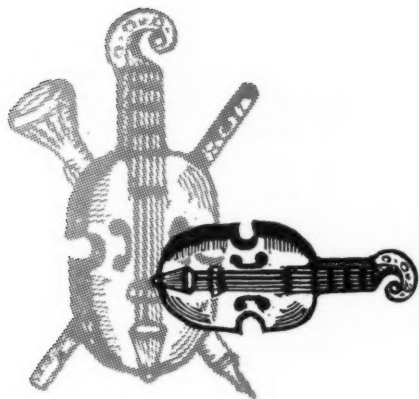
▲THE admirers of Emmerich Kálmán's delicious, anachronistic operettas, lesser Lehár though they may be, are still in existence and I count myself among their thinning numbers. "*Countess Maritza*" was his *magnum opus*, if such as expression does not seem sententious praise for this schmalzy inanity. It is therefore unfortunate that this only complete re-

cording—né Urania B-238—is a bomb. Angel and London have shown us that the ideal Austro-Hungarian Empire of Viennese operetta can be brought to musical life only through the participation of the best voices and most imaginative conducting available, plus that something which is most difficult to achieve, the spirit of an age which was buried before most of the participating artists were born. Lehár and Kálmán were, after all, themselves necrophiliacs of the epoch of Johann Strauss, Jr., which makes the production of operetta one of the most thankless of tasks for contemporary artists. But, as suggested, it has been successfully accomplished a surprising number of times during the brief history of LP. This "*Maritza*" is populated by agonizingly shrill-voiced women, and men—of whom Tassilo's role is most important—vocally ill-equipped for the lush expressiveness they are trying to achieve. Kegel has plenty of the appropriate spirit, but the handicap of such a rough cast is too much for any conductor. A better idea of this hit parade of 1924, although still far from the ideal, can be gained by listening to the large slice of the work contained on bargain-priced Period SHO-324. —H.G.

●
LALO: *Symphony in G minor*; **BIZET:** *Symphony in C*; Orchestre National de la Radiodiffusion Française conducted by Sir Thomas Beecham. Capitol G-7237, \$4.98, or Stereo SG-7237, \$5.98.

⑤BEECHAM does not believe in fussing over the Bizet, at any rate, or in allowing the *Adagio* its accustomed languor. In fact, the lack of sympathetic rubato in the first movements will not meet recorded parallel elsewhere, and in the last two, both marked *Allegro vivace*, the wanted tightening is missing due to this same metronomic inflexibility. Repeated phrases are played straight throughout, and while there is precision, all charm is gone. Definitely not in the running—or in the leaping, if you are used to thinking of the symphony in its familiar Balanchine-choreographed form.

Conversely, Beecham pays the neglected Lalo the most flattering attentions in a performance that is sure to attract discophiles in a rediscovering mood. Credit



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for reviving this work belongs properly—not to Sir Thomas, as the jacket notes aver—but to George Sebastian and L'Orchestre des Concerts Colonne, whose fine but not so well recorded reading was

withdrawn by Urania some time ago. The present brilliantly recorded entry is a throbber. It is dramatic, eloquent, Schumannic, and, unlike its coupling, recommended.
—J.B.L.

For Mahlerites, a testament

THIS is a stereo first for each of the four songs on side 2, consisting of the same three *Rückert-Lieder* recorded by Ferrier and Walter (in London set 4212) plus the ballad from the *Wunderhorn-Lieder*, *Das irdische Leben* (*Life on Earth*). Jennie Tourel sang them, in the same sequence as here, as part of the Philharmonic's 1960 Mahler Festival, and the very next week she was dramatically called back when Gérard Souzay, who had sung the *Kindertotenlieder* in the first of four scheduled performances, suddenly developed a cold and was unable to continue. Her deep love for Mahler is evidenced by the fact that she sang the first of her fill-in appearances on less than three hours' notice! This all-Tourel record, the first to appear for two years, might therefore be said to have been born by a fortunate accident.

It also comes close to being an all-Rückert record, containing as it does all but two of Mahler's ten settings of the verses of that poet: five isolated ones, and the cycle of five selected from his several hundred *Kindertotenlieder*, all composed between 1901 and 1904. The two missing songs have been acceptably recorded only once previously, by Alfred Poell (Vanguard 421), but they will be heard again on a D.G.G. ten-incher by Maureen Forrester which I hope soon to review as an import, so their loss is not so serious. I think it is

almost more than made up for by the canny inclusion of the "shocker" in this recital, the *Wunderhorn* ballad—a coup in which one detects the agile brain of Leonard Bernstein at work. It may have been suggested by Mahler's own placement of the sardonic "glowing knife" song in the heart of his *Lieder eines fahrenden Gesellen*, but it is brilliant. After the fragrant love song *Ich atmet' einen linden Duft*, and the valedictory peace of *Ich bin der Welt abhanden gekommen*, the grim ballad cuts in with a terrible realism (like the squatting ape in *Das Lied von der Erde* whose "howls pierce the sweet scent of life") that lays the emotional groundwork for the dark, mystic groping out of which *Um Mitternacht* slowly emerges. *Das irdische Leben* is one of the Mahler songs deeply connected to his symphonic concepts. Composed before 1893, it became part of the original six-movement draft for the Fourth Symphony, where it was to be ironically contrasted with *Das himmlische Leben*. And it came into his mind again within a year of his death, when its *ostinato* figure became the basis of the *Purgatorio* movement in the sketch for his Tenth Symphony. In the present context, it seems to universalize the introspection of Rückert, just as the great orchestral dirge does that of the poets Mong Kao-Yen and Wang Wei in *Das Lied*; and this, in my humble opinion at least, shows great insight into Mahler's spirit on the part of Bernstein.

Also notable is the complete change in the chamber-orchestra texture with each song in turn, anticipating modern usage. *Ich atmet'*, only 36 bars long, but with wide modulations and no less than twelve irregularly spaced changes of metrical length within that brief span, is scored for flute, oboe, clarinet, bassoons, horns, one line of

MAHLER: *Kindertotenlieder*; *Four Songs*—*Ich atmet' einen linden Duft*, *Ich bin der Welt abhanden gekommen*, *Das irdische Leben*, *Um Mitternacht*; Jennie Tourel (mezzo-soprano), New York Philharmonic conducted by Leonard Bernstein. Columbia ML-5597, \$4.98, or Stereo MS-6197, \$5.98.



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muted violins, unmuted violas, harp, and celesta. *Ich bin der Welt* is for oboe, cor anglais, clarinets, bassoons, horns, strings, and harp. The intruder *Das irdische Leben* brings a full complement of woodwinds and horns, with muted strings, a single muted trumpet, and one final chilling cymbal stroke "mit Schwammstiel gel" (sponge-stick). *Um Mitternacht* is for oboe d'amore and full wind band without strings, augmented in the final stanza by multiple harps and piano in unison, and by timpani.

In appraising the success of this venture, as coupled here with the more familiar *Kindertotenlieder*, it cannot be overlooked that Tóurol's voice is not the perfect instrument it formerly was. There is an intermittent scooping or straining for highs that would have been hitherto unthinkable. However, those who heard her performances in the hall may be surprised to notice to what extent her shortness of breath there has been overcome in the more intimate recording sessions. In *Ich atmet'* and *Ich bin der Welt*, the serenely floating quality of Mahler's long *legati* is largely restored. In *Um Mitternacht*, I still do not like her severance of the anguished chromatic peroration on the second syllable of "entscheiden" ("I could not resolve it") by breaking off in the middle and repeating the word. Nor does she sustain the final 4/2 breve in mid-register which resolves the entire A major apotheosis (B major here, since both *Um Mitternacht* and *Ich bin der Welt* are transposed up a tone). But I was wrong to conclude that her low

G is without substance; here at least, the initial note of *Wenn dein Mütterlein* (no transpositions in this cycle) has just the right quality, the later G on "Töchterlein" is equally good, and (in the stereo pressing) she is never drowned in the orchestral storm of *In diesem Wetter*, as she was in Carnegie Hall. I believe that Bernstein was quite right in working with a singer who fully understands and concurs in the dramatic import of the music and its interpretative problems. There is something rather moving in the very failure of the voice on that final note of "Into Thy hand, Lord...". It is not for vocal purists, but it is a testament that Mahlerites may well wish to preserve.

Bernstein himself has lavished the most devoted attention upon orchestral detail, which emerges with great clarity to the benefit of the whole, however one may differ on individual points. In the orchestral coda of *Kindertotenlieder*, I cannot see why he divides the phrasing of the eight-bar *dolce* horn solo into two equal parts at the entry of the cello counterpoint, when Mahler is careful to tie it over just there. Still more inexplicable is his elimination, in *Ich bin der Welt*, of the change-over from *tutti* to *solo* violin at the crest of the melodic curve (just before the reprise at cue 6), when in similar cases he seems to comprehend so vividly the almost tangible bittersweetness of the effect. But these lapses could be more than matched with felicities. It is a characteristic of Bernstein's propulsive energy that his most careful preparation of detail never degenerates into fussiness. He understands the hair-trigger and sometimes lightning precision with which Mahler's orchestral stresses must emerge from the texture, and he is fully alert to their often bewildering profusion.

Again his task of achieving coherence in this profusion is aided by the pinpointing capacity of good stereo. The uncanny spectral motion of *Das irdische Leben* comes alive in the air around us with all its malignant plucking, churning, and wailing. The midnight searcher turns her eyes to the starless sky, while about her the wind instruments in turn trace their stepwise descent into the primitive depths of the

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soul, and the rare oboe d'amore adds its now shrill, now plunging lament. Owing to the good timpani sound, and the strategic placement of the harps in their competition with the full brass, the difficult climax of the midnight song comes out even better than in the Ferrier-Walter recording—without the benefit of the piano reinforcement, if I mistake not (as in the concerts, where the omission was far less successful). The extremely resonant capture of Mahler's solo harp contributes even more to the successful effect of *Ich bin der Welt* and *Ich atmel'*, where even a softly plucked single note may be an essential triadic component. If the current microscopic scrutiny of the scores of one of his chief successors in orchestral delicacy, Anton Webern, did nothing more, it should give us a more vital awareness of these essential components in Mahler's music, customarily smothered by the inertia of 19th-century habits of thought in regard to orchestral balance.

—J.D.

MARTINU: *Concerto for Two String Orchestras, Piano and Timpani; Three Frescoes*; Czech Philharmonic Orchestra conducted by Karel Sejna (in the Concerto) and Karel Ančerl. Artia Stereo ALP-(S)-135, \$5.98.

⑤THE concerto is one of Martinu's best productions. Its movements form a triptych, with the surrounding of a slow movement by two fast ones. And what sheer motor drive! But this is far from simply "machine" music, reminiscent of the 1920s. The very first beat of the initial movement ricochets as if from a slingshot. Ostinati, cross-accents, asymmetrical phrase divisions and myriad activity all form a breathlessness that does not halt for one second. This is felt as well in the slow-paced section. Nor is this exceedingly peripatetic subscription lessened by the fact that Martinu's hand shows some guidance from the Stravinsky of *Sacre*—his influence is shown by the panting excitement of the rhythms plus an urbanistic glorification. Martinu made no mild glance at his contemporaries. Without stepping into the pretentious role that marks the eclectic, Martinu learned, did not borrow. The essential facts are pre-

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sent in this marvelous chunk of sonorous sculpture, added to by Martinu's own vitality and keen sense of form and line. The work is significant. And it is played here expertly, triumphantly.

Martinu devotees will recall that Artia's *Three Frescoes* are the same as Capitol's Kubelik-conducted *Fresques de Piero della Francesca*. Notwithstanding the picturesque title the pieces are in the orbit of objective music. No romantic laxity will be heard, but some Czechized Respighi (without brass orgy, gramophone nightingales, and overcelebrated orchestration). The product is one of darkened lyricism aided by motival technique and martially brilliant potencies. The work is inventive;

the effect too attenuated. Good resonance and no criticism applied to the performance. I like the warmth of the Czech strings; I also am grateful that nasal sound is foreign to the Czech woodwinds.—A.C.

MARTINU: *Fantaisies Symphoniques* (*Symphony No. 6*); *Memorial to Lidice*; Czech Philharmonic Orchestra conducted by Karel Ančerl. Supraphon LPV-416, \$5.98 (Artia import).

(Symphony)

Munch, Boston Symphony... RCA Victor LM-2083

▲**STUNNING.** Like Milhaud and Hindemith, Martinu overwrote—one must seek out the great gestures in his output. The pair of works here considered belong to this class.

In the threnodic piece Martinu is conscious of contemporary harmonic overtones, but not apathetic to national expression, nor to the objective of his musical testament. The music sings in a very vocal sense and is organized on the theory that melodic lines keep trim the musical body. The quality may remind some of Roy Harris (the ecstatic portions of his Third Symphony), but to hold this as a critical weapon against Martinu is to disallow the so-called internationalism of music. While there are no novel effects of timbre, the sonorous material is expertly conveyed, especially in hair-pinned ramifications of dynamically-terraced (abrupt at times) colors. This is paralleled in the harmonic shifts between major-minor modes. The *Memorial to Lidice* is moving, sensitive music.

The other work poses an argument—I argue pro-Martinu. His ability to construct a real symphony has been debated. In his formational methods Martinu has been very episodic. Nevertheless the scope of his symphonies show the prime observance of the symphonic objective, withal its unorthodoxy. That purpose—

big expression and development of basic material—is achieved and passes any test in the Sixth Symphony. (Note Martinu's anticipation of critical clamor by clear titling: i.e., "symphonic fantasies".) The color imagery alone makes for this work a unique place in the composer's catalogue. In comparison with Munch's recording I find this one just as adequate, despite certain shadowy woodwind passages. But insight and emotion Ančerl has, and that suffices for a fine reading. —A.C.

●
MOZART: *Concert Arias—Ah, lo previdi... Ah, l'invola agl'occhi miei* (K. 272); *Ch'io mi scordi ti te?*... *Non temer amato bene* (K. 505); **HAYDN:** *Scena di Berenice*; *Missa Sanctae Caeciliae*; *Laudamus Te*; *Quoniam*; Jennifer Vyvyan (soprano); The Haydn Orchestra conducted by Harry Newstone. London Stereo OS-25231, \$5.98.

⑧THE first of the Mozart arias is quite uninteresting until the final stanza when Mozart brings out one of his ravishing "calm sea" melodies, as lovely as its counterparts in "*Idomeneo*". *Non temer*, which follows a dull recitative is, again, good Mozart, with the piano obbligato—performed here by Peter Wallfisch—a particularly inspired touch. I find Haydn's big scena rather conventional, pleasant enough stuff. The two excerpts from Haydn's Mass are of undoubted interest, but they take on greater importance in the context of the complete work, conducted by Jochum of DGG-18545/6 or stereo 138028/9. Vyvyan, as most collectors may agree, possesses a beautiful, cool voice which easily surmounts the greatest technical obstacles, and this exceptionally difficult music finds her in excellent vocal form. However, I do not find the recital of prime musical interest, with the noted exceptions. And if you want to hear a thrilling and genuinely moving *Non temer*, I urge you to find a copy of Magda Laszlo's recital on discontinued Westminster XWN-18545. The conducting on this new London is of the "accompaniment" sort, most damagingly so in the Mass excerpts. I am unable to find anything stereophonic about this record, although the sound is clear. —H.G.

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By ALAN RICH

⑧THIS set so nearly duplicates the faults and virtues of Giulini's "*Don Giovanni*" that I am tempted merely to refer to C. J. Lutén's review of it in the December ARG, with which I am generally in agreement. There are certain special points worth making, however.

To quote Lutén, "(Giulini) favors a richer tonal palette than I think is consistent with much of the score's best interests, which results in a loss of clarity in many passages. . ." All this holds equally true here, plus the added note that this approach, while worked out with almost fanatical attention to orchestral detail, is almost pathetically humorless. A special joy in "*Figaro*" should be the quotient of wit with which the orchestra constantly comments on the action; here the sound tends if anything to stifle activity. It is impressive to experience the meticulous planning of the work as a whole, calculated as a massive symphonic design, but rather out of place in an opera where so much delight occurs on every byway. It is an open secret that these Angel albums were originally intended for Klemperer, and that he had a large hand in their shaping; I find in Giulini's conducting much of the maddening ponderosity that occasionally passes for eloquence in the recorded work of the older man.

Again Lutén: "(Taddei's) powers are now in decline. . . lack of sufficient vocal

resource often tempts artists into employing hammy effect. . ." True again here, and in a much more crucially musical role than Leporello; his wretched scoops for high notes in *Se vuol ballare* are downright painful; the vocal line is battered whenever he is in full voice. Another considerable problem comes in scenes involving both Taddei and Wächter, whose voices are basically too much alike in tessitura for proper delineation. Some justification might be found for as light a voice as Wächter's as Don Giovanni; I admire his musical sense and the beauty of his singing, but he is completely miscast as the Count. Moffo's Susanna is a delight; Cossotto has the vocal equipment for a believable Cherubino, but she seems to have taken her cue from Giulini's placid beat with rather colorless results.

Which brings us to Schwarzkopf, and to my major disagreement with my colleague. I simply cannot accept this kind of singing as proper to the Mozart style—not for Elvira, and emphatically not for the Countess. One can almost see this gifted singing actress holding her brimming emotions in purposeful and respectful check; she sings as if walking on eggs, and it comes out breathy, uneven and woefully unlyrical. Her command of recitative is far superior to her style in the two great arias, but she has failed in both recordings to distinguish between the serenely subtle inflections of Mozartian tragedy and the overt sentimentality of a Straussian heroine. Beautiful as is her *mezza voce*, imperial as are her commands, her conceptions strike me as distorted and without proportion.

The recording is outstandingly good, the stereo movement better defined than in any Angel opera I have yet heard. The usual cuts are observed in the final act; we have evidence from Kleiber's London recording that the missing passages are quite lovely. There are many other things to be learned, as well, from Kleiber, and his set remains my refuge when I want "*Figaro*".

MOZART: "*Le Nozze di Figaro*", K. 496; Giuseppe Taddei (Figaro); Anna Moffo (Susanna); Elisabeth Schwarzkopf (Countess); Eberhard Wächter (Count); Fiorenza Cossotto (Cherubino); Dora Gatta (Marcellina); Ivo Vinco (Dr. Bartolo); Renato Ercolani (Don Basilio and Don Curzio); Piero Cappucilli (Antonio); Elisabetta Fusco (Barbarina); Gillian Spencer and Diana Gillingham (Peasant Girls); Philharmonia Orchestra and Chorus conducted by Carlo Maria Giulini. Angel Stereo set 3608 D/L, eight sides, \$24.98.

PROKOFIEFF: *Symphony No. 4, Op. 47/112*; Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5488, \$4.98, or Stereo MS-6154, \$5.98.

⑧WHAT makes a real composer? Prokofiev's music holds the answer: natural speech, continuity of line for projecting the speech, concentrated melody that enhances the line, dramatic interest to spark the melody and subject matter that holds the combination in perfect balance. The featherweight Fourth Symphony has all this, plus Prokofiev's profile: the "Classical" Symphony-*Peter and the Wolf*-quasi-*Visions fugitives* in silhouette. But the symphony has all been said before by the same man and he has either said it (earlier) better or (later) much better, and boredom boards up this work so that it has little life. Prokofiev once said about his colleague, Miaskovsky, that the latter "never exchanges winks with the public." Perhaps Prokofiev is winking at all of us here, but the signal does not communicate. For the most deplorable, drooling, and musically vapid final cadence in all twentieth-century music I give you the concluding measures of this Symphony. It is all very distressing and Prokofiev should have let it be scuttled. (Not so the superb ballet score, *L'enfant prodigue*, which provided much of the material for the original version of this Symphony. The latter was subsequently revised; hence the odd opus number.) —A.C.

PROKOFIEFF: *Peter and the Wolf, Op. 67*; **TCHAIKOVSKY:** *Nutcracker Suite No. 1, Op. 71A*; Leonard Bernstein (narrator in Prokofiev); New York Philharmonic conducted by Leonard Bernstein. Columbia ML-5593, \$4.98, or Stereo MS-6193, \$5.98.

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(*Nutcracker*)
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⑤BERNSTEIN handles his assignment as narrator in *Peter and the Wolf* with a great deal of distinction. In the first place, he avoids the cloying mannerisms that are

prevalent in some other recorded versions (the introduction, especially, has a quality that is sure to wear well with repetition). Secondly, Bernstein the narrator is ably supported by Bernstein the conductor. Pacing throughout is really excellent, the sense of proportion is always maintained, and there is a refreshing lack of exaggeration. The *Nutcracker* is equally well performed. The interpretation stresses brilliance but not at the expense of sensitivity. Tempi are on the whole very good (perhaps the *Arabian Dance* is a little fast), and younger listeners will be sure to enjoy this side as much as the Prokofiev. The playing of the New York Philharmonic is first-rate, and the recorded sound is superior. Recommended. —I.K.

RAVEL: *Chansons Madécasses; Cinq Mélodies populaires Grecques; Don Quichotte à Dulcinée*; **DEBUSSY:** *Trois Ballades de François Villon; La Grotte; Mandoline; Syrinx*; Dietrich Fischer-Dieskau (baritone); Karl Engel (piano); Aurèle Nicolet (flute); Irmgard Poppen (cello). Deutsche Grammophon Stereo SLPM-138 115, \$6.98 (Import).

⑤FISCHER-DIESKAU, acknowledged the first among contemporary lieder singers, has more than once surprised us with his versatility. Although we in America have not yet seen him on the opera stage, we have reason to believe that he thrives there. It was less to be expected that he would cross over into the Gallic song repertoire—in answer, perhaps, to those French artists who have of late been making something of a specialty of the German lied. It is very much to his advantage in this venture that his is not one of those Wagnerian bass-baritone voices, for a Wotan or a Hans Sachs in the *Chansons Madécasses* is hardly thinkable. When the typical French baritone crosses the Rhine to try his voice in lieder we often miss the richness of the characteristic German voice. Fischer-Dieskau's tone is light enough to keep this from working against him in reverse. His French diction is clear and musical, and as is his way, he has probed behind every word he sings. His singing has profile in French just as it has in German. For example,

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note his treatment of the parenthetical *Ay-je beaucoup de lieux compris?* in the third of Debussy's Villon songs.

The program itself is a real challenge, as it comprises three of the great modern French cycles. The high spot for me is the *Chansons Madécasses*, Ravel's remarkable settings of the even more remarkable texts of Évariste Parny. As the work of a poet who lived from 1753 to 1814 these strikingly twentieth-century poems are all but incredible. Aided by the most sensitive recording (I have heard it only in stereo) the baritone conveys the elemental quality of these songs in a way of his own. Much of his singing is barely above a whisper. Such is the balance with the instruments that the flute takes on a significance I for one had hardly suspected before. How it sobs in the second song, pointing up the cruelly savage quality of the singing! *Nahandove*, the first song, is all tenderness and amorous yearning; the third song is quietly conversational.

In the Villon songs some listeners may take exception to the baritone's delivery of the text, for all his musicality and intelligence. It is true that a French singer would approach the vocal line more as though he were singing Pelléas. What matters to me is that this performance makes sense, and certainly it is beautiful. No one since Panzéra, I think, has brought so much simple tenderness to the second ballad. In the first of the two independent Debussy songs, *La Grotte*, I confess I was somewhat let down after the experience of the *Chansons Madécasses*. I wonder here if the singer has not been a little too

analytical. The song somehow has been taken apart. One remembers the warmth of Maggie Teyte in this song, and the sustained line of her singing. But *Mandoline* was never more light and feathery, never so exciting. The flute solo, unaccompanied, *Syrinx*, provides an interlude before the Ravel Greek Songs; which are all done to a turn. Finally, the *Don Quichotte* cycle benefits by the singer's penetration. As one example, note the way he suggests the meaning of *Si vous me disiez que l'ennui*. We have long known Fischer-Dieskau to be a great artist; his stature has grown several cubits with this recital. —P.L.M.

D. SCARLATTI: *Twenty Sonatas for Harpsichord*; Wanda Landowska (harpsichord). Angel COLH-73, \$5.98.

▲**ORIGINALLY**, the contents of this reissue made up the first volume of the HMV Society Set. The twenty sonatas, recorded in Paris in 1934, are as follows: Longo 23 in E, L. 104 in C, L. 132 in A, L. 142 in E flat, L. 208 in D, L. 232 in G, L. 256 in C sharp minor, L. 257 in E, L. 263 in B minor, L. 294 in F sharp minor, L. 338 in G minor, L. 375 in E, L. 384 in F, L. 438 in F minor, L. 463 in D, L. 474 in F, L. 475 in F minor, L. 479 in F; L. 488 in G minor, and L. 527 in G.

As anyone who is familiar with the 78 r.p.m. sources knows, this is a splendid collection, not only for the incomparable playing but also for the choice of sonatas, which were picked, as Landowska tells us in the accompanying notes, from those she considered the most beautiful and which

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according to her fancy formed "a sequence and a complete narrative of love and mad adventures". Listening to her *Cortège* (L. 23) or *Tempo di Ballo* (L. 463), to use the better known titles, it is immediately apparent why Landowska was so renowned for her Scarlatti, for such a range of color, rhythmic precision and flexibility, and imagination can scarcely be heard in combination on any other recorded collection.

Many will be disappointed by the sound in this reissue; the harpsichord seems to take on the acoustic vagaries of the clavichord, but a check with the original discs shows that the "wow" has nothing to do with the new pressing. The 78s sound almost exactly like the LP, save that the latter does not appear to have as much presence. Angel has grouped the sonatas into three bands per side, an arrangement that is not overly helpful when one wants to spot any one particular piece. Sound aside, this disc is most highly recommended.

—I.K.

Ein Schubert - Goethe - Liederabend:

Wanderers Nachtlid, I & II; Ganymed; Jägers Abendlied; An Schwager Kronos; Meeres Stille; Prometheus; Gesänge des Harfners; An den Mond; Auf dem See; Erster Verlust; Der Musensohn; Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). Deutsche Grammophon Stereo SLPM-138 177, \$6.98 (Import).

⑧THESE Goethe settings show a wide range of expression on the part of poet, composer, and interpreter. It is a far cry from the simple disillusionment of *Erster*

Verlust to the railing of a Titan in *Prometheus*, and yet the distance is easily encompassed in this recital. In between are the nocturnal quiet of the two *Wanderers Nachtlieder*, the calm of the sea in *Meeres Stille*, the homely expression of the shepherd in *Jägers Abendlied*, the loving song of Ganymede and the precipitous ride of Cronos in *An Schwager Kronos*. Fischer-Dieskau is in superb voice and beautifully recorded. It is the mark of the true artist that he can make the more familiar songs sound as new as those heard for the first time. As an example, in perhaps the best-known song in this recital, the second *Wanderers Nachtlid*, Fischer-Dieskau makes a diminuendo on the line *In allen Wipfeln*, "In all the tree-tops", then pronounces *Spürest du kaum einen Hauch* (You hardly hear a breath) with an almost breathless hush. *Jägers Abendlied* is a modest enough piece, yet in this performance it somehow assumes a new importance. *An Schwager Kronos*, on the other hand, is long established as a great song; still, there is new excitement in it. Schubert's setting of *Meeres Stille* is an almost elementary composition, so simple that few singers dare to sing it in public. But it comes off beautifully here. This *Prometheus* has the power we associate with the Wolf setting, and the three *Harfenspieler* songs are heartbreakingly bleak and bitter. The less familiar *An den Mond* and *Auf dem See* afford contrast. *Der Musensohn* is given here with great reserve, yet with the spirit of all outdoors. In this the singer is greatly helped by Jörg Demus at the piano. Indeed,

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throughout the program this artist is in top form, rising to real heights in *An Schwager Kronos*. —P.L.M.

SCHUBERT: *Die Schöne Müllerin*; Peter Pears (tenor); Benjamin Britten (piano). London Stereo OS-25155, \$5.98.

Häfliger, Bonneau... DGG 19207/8. ⑤136030 31
Schietz, Moore... Danish Odeon MOAK-1

⑤IF you have found Peter Pears' voice unattractive to the point of distraction in the past, this record will probably do nothing to change your mind. If, however, you are not firmly committed and willing to give it a chance—a few listenings, that is—you may discover that your record collection has gained a masterpiece of interpretation.

Having long been an admirer of Messrs. Pears and Britten in the fields with which we most prominently associate them, i.e., the exposition and composition of the works of Benjamin Britten, and previously unexposed to their joint ventures into the field of German lieder, which, I am told, have been unqualified failures, I was somewhat dubious at the prospect of their tackling a work which hardly anyone seems able to perform to the satisfaction of the lieder lovers. The ecstatic English reviews of this recording seemed to me the most shameless chauvinism. Well, now I have heard it and I join the chorus which thinks this the best *Schöne Müllerin* ever. The opening song, *Das Wandern* is a block to appreciating the whole. Pears barks it out like a Boy Scout leader admonishing his laggard pack on an overnight hike, while Britten supplies a bumpy, graceless accompaniment which suggests the tortured cracking of the ice in the stream rather than the water's smooth, innocent flow. But once the work has been sampled as a whole, such criticism begins to fade into sheer, delectable enjoyment. Pears displays every mood of the young miller, as he is taken from innocent thoughtlessness, to the first attraction to the miller's daughter, then from hope through love, jealousy, rejection, and ultimately to death in that same stream which once symbolized his gay, wandering spirit. There is a feeling that Pears has not missed the tiniest shade of meaning in the text as set by Schubert; his interpretation also never seems studied.

Instead of over-dramatizing, a procedure which virtually kills Fischer-Dieskau's well-sung performance (Electrola 90038/9), Pears strikes a perfect balance between the various moods through which the one character he is impersonating is taken.

As the great cycle progresses, it is even possible to feel that Pears does need the vocal beauty of a Schietz or Häfliger to make his musical points. Pears' voice is usually good enough, and in such tender fragments as *Danksagung an den Bach*, *Der Neugierige*, *Morgengruss*, *Des Müllers Blumen*, *Thänenregen*, et al., much more than that. Although Britten does, on occasion, produce some more playing which is as overly-enthusiastic as in *Das Wandern*, he is very much a part of that spirit of deep understanding and technical excellence which marks the vocal portion.

Häfliger-Bonneau are still good exponents of the music. Schietz and Moore are still incomparably smooth and delicate, but the lack of variety in Schietz's delivery—as regards both vocal quality and projection of text—and his omission of every single one of Schubert's important and beautiful ornaments, make that famous performance a thing of the past for me. London has provided clear, properly intimate sound for the marvelous Pears-Britten collaboration. This appreciation may arouse some dissent among readers. I do hope, however, that they will at least give this *Müllerin* a chance. There is tremendous pleasure in store for the open-minded. Just a final warning: this performance is definitely not for those unacquainted with the music. A better introduction to the work is the Häfliger; but I do think that the Pears-Britten is the recording which will remain in the collection, in a definite place of honor, of the more experienced *Müllerin*-ite. —H.G.

•
SCHUMANN: *Six Intermezzi*, Op. 4; *Romance in F sharp*, Op. 28, No. 2;
LISZT: *Valse oubliée No. 2 in A flat*;
PROKOFIEFF: *Visions fugitives Nos. 3, 10, 11, & 16*, Op. 22; **SCRIABIN:** *Waltz in A flat*, Op. 38; Dimitri Bashkurov (piano). MK-1531, \$5.98 (Artia import).

▲BASHKIROV, who recently made his

debut in this country, is heard here in some repertoire not often included in collections of this type. The Schumann Intermezzi have been recorded before (as indeed has everything else Bashkirov plays), but this extremely interesting set has not been until now (I am pretty sure) in the American catalogues. The pianist has an exceptionally good Schumann style—romantic, sweeping; that he seems very much at home in romantic music may be heard also in the Liszt (also very well played, if not with quite the élan of Richter on Columbia ML-5396) and the Scriabin. His treatment of Prokofiev makes one regret that only four of these brief pieces were included. As a technician, Bashkirov makes a strong impression; he has both force and sensitivity (listen to the singing line of the Schumann *Romance*), and, though his playing tends to be splashy in style, his interpretations do not suffer. All told, an exciting and unusual collection, extremely impressive in its execution. —I.K.

SHOSTAKOVICH: *Preludes and Fugues Nos. 2 in A minor, 3 in G, 6 in B minor, 7 in A, and 18 in F minor, Op. 87*; Sviatoslav Richter (piano); *Piano Concerto No. 2, Op. 101*; Michail Voskresensky (piano); Prague Radio Symphony Orchestra conducted by Vaclav Jiracek. Artia ALP-173, \$4.98.

(Concerto No. 2)
Shostakovich, Gauk. Artia 12-MK-201-B
Bernstein. Columbia ML-5337, MS-6043
▲ALTHOUGH the lightweight Second Piano Concerto (1957) is extremely well executed, interested listeners probably would prefer either the composer's own performance or the *tour de force* by Bernstein. It must be said, however, that the present interpretation seems to make the music a little less superficial than it is generally assumed to be. The five Preludes and Fugues (1951) played by Richter (none, incidentally, duplicating those recorded for Angel by Gilels) are, of course, the mainstay of this release, and as might be expected these are most beautifully performed. The music is much less readily grasped than its companion on the disc, for many of the Preludes and Fugues, particularly the slower ones, are somewhat austere in mood. Richter's marvelous

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control and sense of dynamic values are heard to great advantage here, and his performance should do much to popularize these works. The recorded sound, though distant, is satisfactory. —I.K.

●
TCHAIKOVSKY: *Swan Lake*: Bolshoi Theatre Orchestra conducted by Yuri Fayer. MK set MK-202C, six sides, \$17.98 (Artia import). Same; London Symphony Orchestra conducted by Anatole Fistoulari. Richmond set BA-42003, four sides, \$3.98. *Sleeping Beauty*: Paris Conservatory Orchestra conducted by Anatole Fistoulari. Richmond set BA-42001, four sides, \$3.98.

▲THE eagerly anticipated Fayer-led *Swan Lake* (absolutely complete) turns out to be a disappointment. Nothing that I have heard from Fayer in his previous recordings or in person with the Bolshoi Ballet during its recent American visit led me to expect the slack conducting and often ununanimous playing we are offered in this new imported-from-Russia set. The tempi are mostly well chosen and the lightness of sonority is pleasing, but Fayer

and his men were evidently caught on an off day.

The Richmond set, in comparison, sounds even better than it actually is. Fistoulari leads a workmanlike performance; except for a few poorly chosen tempi, it will neither offend nor exhilarate anyone. The version offered, incidentally, is not the complete one of 1877 but the one revised for Petipa's famous and familiar version in 1895, after the composer's death. There are a few cuts, the most important of which is the male variation and coda in the "Black Swan" *pas de deux*. With all its eccentricities, the Dorati recording for Mercury has a degree of theatrical excitement unapproached by any of its competitors, and it remains my first choice among the various complete versions of *Swan Lake*.

Fistoulari's almost complete *Sleeping Beauty* is a livelier affair than his *Swan Lake* and—all things considered—about as good a performance of this marvelous score as can be had. At \$3.98, there can certainly be no question about its exceptional value. —C.J.L.



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Mercury's 'Rigoletto'

A Guest Review

By MARTIN BERNHEIMER

IS THIS new "Rigoletto" really necessary? With six other recordings of the opera available, one of them in stereo, the latest addition recrosses an already overpopular bridge. The release would be artistically justified if it were to offer elements missing in the other versions: completeness, strict fidelity to Verdi's performance instructions, or extraordinary singing. (No "Rigoletto" simultaneously offers all three; according to the facts of operatic life probably none ever will.) The Mercury set reaches toward the ideal, but settles for a compromise. The result is mediocre.

Those responsible for this "Rigoletto" No. 7 (the German language version with Schlusnus, Roswaenge, and Berger is now withdrawn) are to be thanked for at least trying to restore the silly cuts that mar the Metropolitan's current production. All of the Gilda-Rigoletto scena in Act I, Scene II (for some reason the Met, not Verdi, calls this Act II) is performed just as it appears in the Ricordi score. Furthermore, the Duke is granted most of the cabaletta following *Parmi veder le lagrime*. The good intentions are thwarted, however; Bastianini weakens the impact of the extended duet by plowing through his share with a maximum of tone and a minimum of feeling. The cadenzas are either left out altogether or simplified. Tenor Alfredo Kraus sings only one verse of the cabaletta and tops it with a strained high D natural that Verdi probably never dreamed of.

In general, the principals seem to follow the composer's markings only when they feel like it. In Bastianini's case, that means only when the marking happens to

be "ff"; in Renata Scotto's case, only when it is technically feasible; with Kraus, when vocal limitations permit him to do so. Perhaps these shortcomings would have been cheerfully tolerated, had the trio performed like operatic angels in all other respects. But they do not.

Bastianini produces glorious sound upon glorious sound. The high Fs and Gs added by tradition faze him not at all, and he even throws in an A flat at the end of *Si vendetta* for good measure. But a distinguished Rigoletto must have more than a big, wholesome voice. Anyone accustomed to the sensitivity of Gobbi (Angel) or the refinement of Taddei (Cetra) or the power of Warren (the first of the two Victors) will find little satisfaction in Bastianini's kind of performance.

Renata Scotto's Gilda is uneven. After having heard the "Lucia" recording, not to mention her exquisite performance in Glinka's "Life for the Czar" at La Scala, this reviewer approached her latest effort with great expectations. These are fulfilled intermittently; the death scene is unusually poignant (for once *Lassù in cielo* is more than just pretty), and her mellow-timbred *spinto* helps to make Gilda sound a bit more human than the average chirping coloratura.

But Miss Scotto is too often short of breath to suggest youthful ease in the early scenes, and her tone is unnecessarily thick in the middle and lower registers. She should be credited for avoiding the traditional acrobatic leaps to high E at her exit following *Caro nome*, remaining instead on the trill an octave lower, as intended by Verdi. This is only half a blessing, however, because the Scotto trill is far too weak to be really effective in itself, either dramatically or musically.

The least familiar principal turns out to be the most consistently effective. Even though Alfredo Kraus' tenor is neither unusually big, nor round, nor colorful, he sings with good taste. He knows the value of shading and restraint, phrases with comparative elegance, and does not

VERDI: "Rigoletto"; Ettore Bastianini, baritone (Rigoletto); Renata Scotto, soprano (Gilda); Alfredo Kraus, tenor (Duke of Mantua); Ivo Vinco, bass (Sparafucile); Fiorenza Cossotto, contralto (Maddalena); Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni. Mercury Stereo set SR-3-9012, six sides, \$17.98.

clutter basically attractive singing with mannerisms. All factors totaled, his is at least an aristocratic Duke, if not an especially seductive one.

The husband-wife team of Vinco and Cosotto make an impressive brother-sister team as Sparafucile and Maddalena. A sharper sense of extrovert drama would have made Vinco's assassin more remarkable, but he capitalizes on his brief moments in the sun (or moon?). The low F at the close of the Sparafucile-Rigoletto duet is held a good deal longer than the score indicates, but since the sound is equally ripe and menacing, no harm is done.

The blurb neglects to identify the remaining cast members, but the exceptionally sonorous Monterone should be singled out. A little detective work reveals that the basso in question is Silvio Maionica; the others are Clara Foti (Countess Ceprano and Giovanna), Giuseppe Morresi (Ceprano), Enzo Guagni (Borsa), Virgilio Carbonari (Marullo), and Edith Martelli (Page). All are competent.

Perhaps leaving the conductor until last indicates my reaction to his contribution. Gavazzeni's function, in the long run, is that of an accompanist. All the important points are made with the precision of a skilled practitioner, but the force of a strong hand behind the voices is missing. The Florence chorus and orchestra perform admirably for the maestro, but he permits them to miss much of the inherent drama, just as the singers do. There is little orchestral fire to underline Rigoletto's rage in *Cortigiani*, and it is difficult to imagine the Duke's passionate excitement when Signor Gavazzeni drags *Possente amor* far slower than the *Allegro* suggested by Verdi.

There is some distortion toward the end of each record in my copies, but the stereo sound is generally excellent. The spacing effects are clever; the singers are logically separated in the quartet, and the offstage bands play in the opening scene with gratifying realism. Throughout, movement is nicely suggested, not exaggerated.

The sum is a "*Rigoletto*" that would seem most respectable in any opera house, but hardly deserves to be preserved in a recording.

VIVALDI: "*The Four Seasons*" (*Concerti for Violin, Strings, and continuo in E, G minor, F, and F minor, tomo 76-9, F. I, nos. 22-5, P. 241, 336, 257, and 442, respectively*); Ariana Bronne, Sonya Monosoff, Helen Kwalwasser, Nadia Koutzen (violins), Eugenia Earle (harp-sichord); New York Sinfonietta conducted by Max Goberman. Library of Recorded Masterpieces Vol. I, No. 8, monophonic or stereo, \$8.50; available only by subscription from Library of Recorded Masterpieces, 150 West 82nd Street, New York 24, N. Y.

Same: Anshel Brusilow (violin); Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5595, \$4.98, or Stereo MS-6195, \$5.98.

I Musici, Epic BC-1086
Janigro, Solisti di Zagreb, Bach Guild BGS-5001
Münchinger, Stuttgart Orch., London CS-6044

⑤ THE latest of the LRM releases is of interest as the first in their valiant series to offer a unified grouping on a single disc. One cannot complain much about the cross-sectional and seemingly random selections of varying types of pieces in their previous individual releases. It is to be hoped, however, that in approaching the collections which were conscientiously assembled and published in the composer's own lifetime the LRM people will treat them properly as units, and present them with their grouping intact. In this respect the present release bodes well, although the choice of this hardly unfamiliar four-some as a starter smacks of playing to the gallery. Goberman does not have a virtuoso ensemble at his disposal (note the interesting idea of a different soloist for each concerto), nor is he a virtuoso conductor, and so he wisely avoids the common aim of over-all sheen and delicacy. If anything, his handling of the music is a bit more forceful than usual. His special concern is clarity of detail, and here he is admirably seconded by three factors. First, the imaginative continuo realizations of Eugenia Earle, which are some of the most satisfying I have heard this side of Thurston Dart. Second, the inclusion of the full scores in the packaging which, as usual, enhances the value and usefulness of these releases in far greater proportion than it increases their price. Third, stereo

sound which in its clarity and directionality is a perfect aid in following both the performance and the score. Unfortunately it is in the third respect that the record suffers, as well. The LRM's recordings in general have been marked by a good deal of dryness and even stridency in their close miking and restricted acoustics. These characteristics have not been too troublesome where wind instruments have been involved, but in music solely for a string ensemble the results are often rough and harsh. In spite of this handicap the LRM entry into this well-churned battleground can withstand its rivals successfully on many counts. For those who want a little less performer personality and a little more Vivaldi in their *Four Seasons*, this is a version of impressive merits.

Incidentally, one aspect of these works which receives unusual attention in this release is that of the poetry after which Vivaldi conceived his music. Not only are these poems, text and translation, printed in the album literature (and discussed also by annotations of the ever-excellent Joseph Braunstein), but also they are read in the original at the side ends by Luciano Rebay. In addition and more important, the successive phrases of the poems are printed in the published scores and translated there, immediately over the passages which Vivaldi designed to represent them. The listener is thus given a much greater opportunity to study the composer's intentions than with any release of this music heretofore.

The Ormandy version is a rather different matter. "Big-orchestra" recordings of these first four works of *Il cimento dell'armonia e dell'invenzione* have not been notably successful in the past. (The first of these, an over-arranged version by Molinari, was on a Cetra LP transfer now long out of print.) This latest in that vein, therefore, begins with an obstacle to overcome. It never succeeds. Granted that little effort is made to tamper with the score itself, and that the Philadelphia strings make undeniably beautiful sound. But it is entirely too big a sound, and Ormandy's occasional little tricks with dynamics, crescendos, and the like (or interpolating some pizzicati for a few bars

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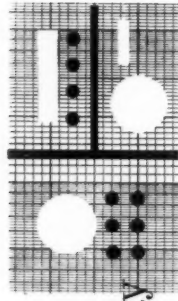
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in the finale of *L'inverno*), add only to the incongruity. Worst of all is the absence of an adequate continuo. There is a harpsichord (player unidentified), but only in *L'autunno* does it emerge unexpectedly from way back to be heard, and even there it does little. Virtually no attempt has been made to realize a proper part for it, as baroque needs require, and most of the time it simply plunks along only in the *tutti*, buried by everything else. Much of the necessary contrast between *tutti* and *sol* is spoiled or lost. The soloist, the orchestra's concertmaster, is competent without being distinguished, and Ormandy's approach to the work seems to me basically indifferent. The sound is good in general, with an unusually sturdy bass as stereo recordings go these days. But the engineers made no attempt to come to grips with the music itself: for example, the striking and important opposition of first and second violins in the finale of *L'estate*—so effectively brought out by Goberman, by comparison—is totally lost. In all, this release is musically a bit of a bore.

—J.W.B.

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176 KEYS: *Swan Lake Waltz*; *Serenade for Strings in C, Op. 48*; *Waltz of the Flowers*; "Eugen Onegin" *Waltz* (Tchaikovsky); *Suite, Op. 15, No. 2: Waltz* (Arensky); *Dance of the Tumblers* (Rimsky - Korsakov); *Jamaicalypso* (Benjamin); *Circus Polka* (Stravinsky); *Danzon Cubano* (Copland); "Der Rosenkavalier": *Concert Waltz* (R. Strauss); Vitya Vronsky and Victor Babin (duo-pianists). RCA Victor LM-2417, \$4.98, or Stereo LSC-2417, \$5.98.

⑤THE four hands that play these 176 keys belong to two artists who manage always to sound like a single superhuman one. Vronsky and Babin have chosen some pleasant fare, and they give it the most musicianly and facile readings imaginable. All of the pieces are in dance form; a number of them have been skillfully arranged by Mr. Babin himself. The Babins are one of the greatest duo-piano teams before the public today. Their playing is never merely a *tour de force*, and is nearly always a pleasure. The recorded sound is excellent. —D.A.

Music for Oboe and Orchestra: *Concerto No. 1 in B flat for Oboe, Strings, and Continuo* (Handel); *Concerto in C minor for Oboe, Strings, and Continuo* (Marcello); *Adagio* (Fiocco, adapted for oboe and strings by Harry Shulman); *Sinfonias* to *Cantatas* Nos. 12, 21, and 156 (J. S. Bach); *Concerto in F minor for Oboe, Strings, and Continuo* (Telemann); Harry Shulman (oboe); Orchestra directed by Daniel Saidenberg. Kapp KCL-9041, \$3.98.

(Handel)
Töttcher, Gorvin..... Archive ARC-3059
(Marcello)
Cantore, I Musici..... Epic LC-3380

▲FROM the viewpoint of virtuosity and beautiful tone quality this is a very impressive collection. Shulman is an expert with his instrument, and this record makes an excellent showcase for him. The performances as a whole are enjoyable, even though stylistically there is much left undone. This is demonstrated by a comparison of the B flat Handel Concerto with Herman Töttcher's interpretation. The

latter embellishes in the most imaginative and breath-taking manner possible, for he realizes that Handel's score indicates just the outline or skeleton of the solo part and it remains for the performer to elaborate on it according to baroque improvisational practices. Shulman, as is customary with contemporary performances, plays only the notes on the page. Once one has become accustomed to baroque techniques, this kind of unadorned interpretation can leave one most unsatisfied. The remaining works in this collection, including the C minor Concerto of Marcello (Alessandro or Benedetto?—the controversy is not yet settled) and the Telemann, suffer from the same fault. The recording is good, but favors the oboe over the orchestra. —I.K.

Romantic Music for the Harp: *Clair de Lune* (Debussy); *Song in the Night* (Salzedo); *The Forest Pool* (Tournier); *Gray Donkeys on the Road to El-Azib* (Tournier); *Première Arabesque* (Debussy-Renié); *Liebestraum* (Liszt-Renié); *The Fountain* (Zabel); *The Music Box* (Poenitz); *To a Water Lily* (MacDowell); *Will-o-the-Wisp* (Hasselmans); *London-derry Air* (arr. Dilling); *Prelude in C, Op. 12, No. 7* (Prokofiev); Mildred Dilling. Urania Stereo USD-1038, \$5.95.

⑤LIKE getting out of the wrong side of the bed in the morning this disc gets a first strike by its fanciful, catch-all title plus the soloist's being called "first lady of the harp". Strike two covers the assortment of works. It is not the transcriptions one dislikes; it is the *originals*. Salzedo's twentieth-century item is always worth hearing, but Tournier's pieces are desperately monotonous; and the crinoline creaks and the old lace is indeed very old in the matter of Messrs. Zabel and Hasselmans. Strike three is not even a curve; it's down the middle and a real gopher ball. Miss Dilling plays unevenly (Prokofiev's nice music needs specified articulation and this is not heard here), and she plays with poor taste (both the version and the performance of the *Liebestraum* is shocking). Shall I continue? Shall I say that I like the harp, but only when it is

played as an instrument of vitality, as an instrument capable of shading, dynamic contrast, touch difference, and so on? Miss Dilling is strictly junior varsity material. She is not aided by the poor liner note (a press agent's puff with nothing at all about the music), or the poor labeling, which doesn't always list the transcriber. —A.C.

•
Music for Organ and Brass: *12 Intonazioni d'Organo; Canzoni Prima* ("La Spiritata"), *Seconda, Terza, & Quarta; Fantasia in the Sixth Tone* (Giovanni Gabrieli); *Toccatas in D minor and G; Canzoni Prima, Seconda, Terza, Quarta, & Quinta* (Frescobaldi); E. Power Biggs (D. A. Flentrop Organ in the Busch-Reisinger Museum of Harvard University, Cambridge, Mass.); The Boston Brass Ensemble conducted by Richard Burgin (in Gabrieli and Frescobaldi *Canzoni*). Columbia ML-5443, \$4.98, or Stereo MS-6117, \$5.98.

©COLUMBIA claims this to be the recording premiere of the recently built (1958) organ in the Busch-Reisinger

Museum at Harvard University. It was constructed by the Dutch builder, D. A. Flentrop, and may be said to be in the classic style, not only as regards its tracker action, but in its list of stops as well. It is a fine-sounding instrument, and it has been stunningly captured on this disc. The music, too, is impressive, for the program has been planned to achieve more variety than the usual organ recital: Interspersed between solo organ works are pieces for brass choir and organ, and here again the sound is most spectacular. These various *Canzoni* of both Giovanni Gabrieli and Frescobaldi do not specify any particular instrumentation, but the usual practice is to utilize brasses; here the organ is assigned certain sustained passages as contrast to the purely brass portions, an arrangement which is certainly effective in listening. The Gabrieli *Intonazioni* or "Intonations" for Organ are each extremely brief, and listeners to Mr. Biggs' lamented weekly radio program, which the CBS Network has discontinued, will recognize one of them as his theme. —I.K.

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▲ABOUT all the information we are ever likely to have about Olimpia Boronat is contained in Max de Schauensee's program annotations. Mr. de Schauensee was able to satisfy some of his own curiosity as a longtime admirer of the singer when by chance he met her son and daughter. Of Italian-Spanish descent, Boronat made her mark in Russia, where she married a wealthy Polish nobleman, retired for a while, then returned for a second triumphal career in the early 1900s. She made two batches of records; Bauer lists ten G & T's of 1904 and seven Pre-Dogs of 1908. It is easy to place individual records, as the early recordings had piano accompaniments, the later orchestral. Included here are all but two of the listed titles.

Boronat's voice was a high and flexible soprano, with a round and even lower register. Though she confined herself

generally to the older coloratura repertory, she had the Italian tendency to dramatize, and her singing often is heavy with emotion. At the same time she could sustain a fine lyric line. Her voice was always smooth and a little cool in quality, though her coloratura was bright and flashy. The recordings are not of the most forward, though they would certainly seem to give a good impression of the quality of the voice.

The "*Huguenots*" aria, only the second part of which is listed in Bauer, is a good example of her smoothest cantilena and her most brilliant execution. It belongs to the 1908 group. The 1904 *Sempre libera*, the second title on her list, gives the impression of rush, as though the singer were rather nervous. Notable among the other selections is a strongly emotional *Tutte le feste*, a neatly embroidered *Nightingale* and a greatly admired *Qui la voce* which I, for one, find emotionally overcharged. To my taste such music should be sung more simply, with the expression conveyed by the quality of the tone. The Sembrich and Hempel recordings of *Qui la voce* exemplify what I mean. The "*Mireille*" strangely is a half-tone below the original pitch, though it is still a very fast, almost feverish performance. Again, the *Last Rose of Summer* seems to me overloaded: I wonder if just singing this melody in Italian does not invite this difficulty. The Boronat recordings I have heard in the original are not particularly powerful; perhaps in the transfer something more has been lost. But though they are on the

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▲THE orchestra, which opens and closes the program and plays an important part between times, it not too big, and it has the spirit to put over this lighthearted music. The featured artist, Miss Mickiewicz, has a clear, high and straight voice, exceptionally pure in quality and true in intonation. There is just enough vibrancy in the tone to keep it from ever appearing stiff. The singer's execution of the florid music she presents is easy and brilliant. Such a voice is rarely notable for warmth, and Mickiewicz is no exception to the rule. But those whose ears are tickled by the sheer joy of bravura are sure to hail this new luminary from Warsaw. Her selections are all familiar and demand nothing from the listener except this kind of response. The second singer, Krystyna Bodalska, has a very pleasing, clean, lyric soprano with the genuine Slavic quality. I suspect that she could make something special of the standard pathetic soprano

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roles. Meanwhile it is good to hear these samples of an unfamiliar opera. Perhaps we will have a chance to hear more of her. All the vocal numbers, incidentally, are sung in Polish. The recorded sound is not outstanding.

—P.L.M.

Coloratura Arias: "*Lucia di Lammermoor*"—*Il dolce suono* (Donizetti); "*Il Barbiere di Siviglia*"—*Una voce poco fa* (Rossini); "*I Puritani*"—*Qui la voce...* *Vien, diletto*; "*La Sonnambula*"—*Ah, non credea mirarti...* *Ah! non giunge* (Bellini); "*Rigoletto*"—*Caro nome*; "*La Traviata*"—*È strano...* *Ah, fors'è lui...* *Sempre libera* (Verdi); Anna Moffo (soprano); Philharmonia Orchestra conducted by Colin Davis. Angel Stereo S-35861, \$5.98.

THE treatment of this standard coloratura repertoire by Anna Moffo indicates that the lessons to be learned from Maria Callas have not passed her by. Her approach is mostly quiet and thoughtful, though she has the brilliance in the upper part of her voice to dazzle when dazzling is in order. Hers is not an easy voice to classify. It has not the body of either a Callas or a Sutherland, yet it is rounder and fuller than what we have always considered the standard coloratura soprano. I think this is to some extent a matter of technique, for this also is not the most even of voices, with its tendency to spread in the lower registers. Moffo sometimes pushes it, with the result that she sometimes sings sharp. Her softer tones are not always well enough supported, and a certain tremulousness results. On the credit side, her work is always tasteful and musically well conceived. She generally does not stretch her arias with unduly showy and extended cadenzas. She does, however, dress up her *Caro nome* with a high ending, thus losing the dreamy effect of the extended trill Verdi wrote. She misses, too, in *Sempre libera*, which here sounds too much like a clipped waltz. So far I do not detect a strong vocal personality in this young singer, and as I have indicated she still has work to do in perfecting her voice. Nevertheless, the potential is considerable and the achievement to date impressive.

—P.L.M.

The Art of Joan Sutherland

By PHILIP L. MILLER

THESE two discs are issued in a special two-pocket container with a handsomely illustrated brochure fastened into the middle. Herein each of the arias Miss Sutherland sings is identified with some great soprano of the past, and for each there is a biographical sketch of this lady, with portrait. Thus the Arne aria is associated with Mrs. Billington, the Handel with Catalani, and so on through Pasta, Sontag, Malibran and Grisi to Melba, Tetrizzini, Hempel and Galli-Curci.

"The records are meant in no way to recreate or imitate the accomplishments of the celebrated ladies referred to, but to illustrate the development of a tradition often called *bel canto*." So runs a prefatory note. But no amount of protesting can negate the fact that having brought these names into discussion the sponsors have put Miss Sutherland on a special spot. One can hardly listen to her singing without setting up a perhaps impossible standard of perfection. This is unfortunate, for there is a great deal to admire in the sing-

ing. Miss Sutherland is an individual artist, and quite capable of standing on her own feet. Further, when we come to the singers of the more recent past, singers we know by their recordings of these very arias, it is too much to expect us not to look for resemblances which in no case exist. One can admire Miss Sutherland's "*Hamlet*", but one will look in vain for any suggestion of the Melba style in it.

Miss Sutherland is an interpreter with a technique fabulous in our time. Her interpretations are sometimes magnificent, sometimes challenging, almost always arresting. She is a thoughtful singer, and she likes to give weight to arias by a quiet, meditative approach. This would be even more effective were her diction sharpened up a bit, especially in English. But she can also send electric thrills up and down our spines, as she does in the cabaletta of *Bel raggio*. Her high register flashes like gold in the sun. Her handling of the *Jewel Song* and the "*Roméo et Juliette*" waltz is absorbing (her lilt in the latter is something special in itself), but this is a long way from the familiar interpretations of singers like Melba, Eames, and Patti, who had their traditions from Gounod himself. I think the *Bell Song* (certainly the shallowest number on the program) takes less well to the contemplative treatment. The lighter Bellini pieces are delightful, but I would prefer a simpler vocal line in *Qui la voce* and a broader style in *Casta diva*. *Martern aller Arten* is very brilliant if not so solid as Lilli Lehmann's.

Here and there, throughout the program, is a less than perfectly realized passage, a phrase where we might be willing to accept the will for the deed were it not for the claims implied in the presentation. Finally, not a word is offered in explanation or description of the arias themselves, for all the importance the singer obviously places on their meaning. Clearly they have taken second place after the famous interpreters whose portraits and biographies grace the album.

The Art of the Prima Donna: "*Artaxerxes*"—*The soldier tired* (Arne); "*Samson*"—*Let the bright seraphim* (Handel); "*Norma*"—*Casta diva*; "*Puritani*"—*Polonaise, Son vergin vezzosa* (Bellini); "*Semiramide*"—*Bel raggio* (Rossini); "*Puritani*"—*Qui la voce*; "*Sonnambula*"—*Come per me sereno* (Bellini); "*Faust*"—*Jewel Song*; "*Roméo et Juliette*"—*Waltz Song* (Gounod); "*Otello*"—*Willow Song* (Verdi); "*Die Entführung aus dem Serail*"—*Martern aller Arten* (Mozart); "*Traviata*"—*Ah, fors' è lui* (Verdi); "*Hamlet*"—*Mad Scene* (Thomas); "*Lakmé*"—*Bell Song* (Delibes); "*Huguenots*"—*Obeau pays* (Meyerbeer); "*Rigoletto*"—*Caro nome* (Verdi); Joan Sutherland (soprano); Chorus and Orchestra of the Royal Opera House, Covent Garden, conducted by Francesco Molinari-Pradelli. London Stereo set OSA-1214, four sides, \$11.96.

BOOK REVIEWS

Late Renaissance and Baroque Music (c. 1525-c. 1750), by *Alec Harman and Anthony Milner* (Vol. II of the series *Man and His Music, The Story of Musical Experience in the West*.) Essential Books, Fairlawn, N. J., 1959, 330 pp., \$7.

By JOHN W. BARKER

THIS book is the second of a series of four. The two following this, entitled respectively *The Sonata Principle*, and *Romanticism and the Twentieth Century*, are by Wilfred Mellers. The first of the sequence, *Medieval and Early Renaissance Music*, is also by Mr. Harman. This initial volume was reviewed previously at length (see ARG, Nov. 1958, 168ff.), and many of the observations made then apply also to the second volume.

But this second volume does differ from its predecessor on several important counts. Most notable is the difference of approach to the respective periods. Whereas the first volume covers its material in an essentially chronological fashion, a logical and practical method in view of what is involved, the newer one discusses the music of its periods by categories of musical forms and media. Initially, this does not sound like a promising idea. And, indeed, it is clumsy to have discussions of individual composers—Monteverdi is a good example—broken up among two or three chapters. Yet, as one delves into the book, this scheme does not work out badly at all, for the chronological developments still work themselves out in spite of it. And indeed, it probably would have been nearly impossible to follow a purely chronological course, since from the sixteenth century on the lines of musical development and activity become increasingly diverse and divergent.

There are six chapters. The first, "The Late Renaissance: Secular Music", is concerned by and large with the *chanson*, the madrigal, and allied vocal forms. The next chapter rounds out the coverage of

the Renaissance by attending to sacred and instrumental music. The remainder of the book is devoted to the baroque. Of its chapters, two concern "Music for the Stage". The first of these is concerned with the earliest development of opera, the Venetian school, Lully, and English opera through Purcell. The next chapter carries opera through the development of the Neapolitan school, essentially from A. Scarlatti to Handel, with Pergolesi leading to Rameau and the French scene. The next chapter covers all other forms of vocal music save opera, sacred and secular, and including oratorio, through Handel and Bach. And the last chapter discusses baroque instrumental music, again down through Bach.

A further contrast between the first and second volumes is the dual authorship of the latter. As a result of the pressure of time, Mr. Harman was forced to call upon Mr. Milner, who contributed the last two chapters. Understanding the difficulties this must have involved, Mr. Milner has tried wisely to cast his material in Mr. Harman's general style. He is nowhere nearly so successful, however, in covering his topics, and his last chapter, on instrumental music, is particularly skimpy and inadequate. Mr. Harman, by contrast, has a genuine ability for condensing an amazing amount into a relatively small space in a fashion that is well-distilled rather than cursory. Moreover, his presentation of essentially factual material is admirably leavened with a steady flow of genuinely perceptive observations or interpretations. One may disagree with emphases or shadings of judgment now and then, but the author has managed to blend summary exposition with evaluation of his material in a way which can only win admiration.

Another difference between volumes concerns background to strictly musical history. In his first volume, Mr. Harman had attempted zealously to set this evolution in its context of political and

cultural history. This was a commendable idea, to be sure, but one which often led him awkwardly out onto some unnecessary limbs. In this second volume there is much less of this "integrating" approach, and even considering the more compact periods involved there is a drastically reduced proportion of this background digression. What there is blends in better and does not slow down or disrupt the musical narrative so much. As a result, also, he makes fewer questionable statements, although his comments (p. 128) on Greek drama, even as conceived of by the late Renaissance musicians who wished to re-create it, should not be swallowed too uncritically. Even so, however, in this line of over-all perspective Mr. Harman does make one statement which—if not in even stronger wording—should be printed and framed over every historian's desk:

The Renaissance has long been regarded as one of the greatest epochs in the history of man, and rightly so, but whereas later historians have paid glowing tribute to the achievements in the fine arts, literature, and philosophy, and have fully recognized the upsurge of creative ability and desire for knowledge which lay behind these achievements, and behind the exploration of distant lands, and the new scientific attitude of experiment and deduction, they have without exception either merely fleetingly touched on the contribution music made to this period or else omitted mention of it altogether. It must be said in their defence, however, that until comparatively recently very little music of the fifteenth and sixteenth centuries was available in modern editions, and as

most historians are neither competent nor have the time to undertake the lengthy and often difficult task of editing early prints and manuscripts, nor the faculty for assessing their aesthetic value, the blame rests largely on their musical contemporaries. Today there is no such excuse, and one who writes a social history of England, for example, and devotes a totally inadequate dozen lines or so to the music that flourished under the Tudors and, who, while including Holbein's name makes no mention of Byrd, is guilty of presenting a picture that is neither accurate nor complete. (p. 125)

There are numerous musical illustrations printed in the text, but virtually all of them are simply extracts or brief excerpts rather than complete pieces as in the first volume. There is also a generous number of pictorial illustrations, in black-and-white plates. As for the brief appendices, a bibliography of nine entries, and a discography limited to a short list of performers whose recordings are recommended in general, are both on a single page, and at least the latter is considerably less helpful than its counterpart in the earlier volume.

As a survey of these periods this book, like the first volume, is excellent, both for its factual coverage and for its keen interpretative insight. This series was designed for students, although the price is certainly absurd, not only on intrinsic grounds but especially also in view of such intended usage. But the series also merits the extensive attention of the general public in any search for a useful, well-informed, and stimulating "discussion in depth" of music history.

MUSIC AT THE COURT OF FREDERICK THE GREAT, by Ernest Eugene Helm. Norman, University of Oklahoma Press, 1960, xx & 268 pp., 2 illustrations & 72 musical quotations, \$5.

A Guest Review
By WILLIAM L. PURCELL

STUDENTS of eighteenth-century music, those interested in the Bach family, and players on the flute will be grateful to Ernest Helm for his admirable book on a relatively neglected aspect of

music history. Frederick II is remembered in music for several facts—he once entertained Bach the Great and provided him with a theme developed in the *Musical Offering*; he employed his son, Karl Philipp Emanuel, as clavecinist to the Court; he was the patron of such lesser luminaries as J. J. Quantz, the Grauns, the Brothers Benda, J. F. Agricola, J. F. Reichardt and F. W. Marburg; he was a composer in his own right for the primitive flute of that time; and he was a patron of opera, having opened in 1742 the Berlin Opera House that has since been rebuilt

three times after being burned down once and bombed out twice in World War II.

Frederick II possessed a superior and rational mind, and he was sufficiently honest to openly repudiate, with his friend Voltaire, the absurdities of Christian metaphysics and the corruption of the church. However, it is obvious that as a musician and patron of music Frederick was not great. Music for him was a diversion always second to war and politics, and musicians were not esteemed for themselves but for what they could give Frederick. In the latter respect it is interesting to contrast him with Ludwig II of Bavaria. If Frederick had possessed Ludwig's unselfish devotion to music, exalted vision, and singleness of purpose, Mozart might have been rescued from hardship as Wagner was and lived to the same three score and ten years. Frederick II won the Seven Years' War, "the successful defense of stolen property", and is known to posterity as "the great"; Ludwig II saved from economic and physical disaster one of the world's greatest geniuses and has the reputation of being "eccentric" and "mad". Such is the irony of history.

Frederick shared the prejudice of his

time against contrapuntal music and therefore had no understanding of J. S. Bach, the baroque period in general, or earlier epochs. He had little appreciation for the reformed operas of Gluck. Haydn's symphonies were to him "a shindy that flays the ears", and, as Mr. Helm points out, "every development which progressed beyond the music of Graun, Hasse or Quantz was, according to Frederick, a symptom of artistic decay." He would thus be in full sympathy with the petrified standards of such musical organizations as the New York Philharmonic, the Philadelphia Orchestra, and the Metropolitan.

Ernest Helm's excellently organized and clearly written book gives a biographical sketch of Frederick the Great, a discussion of him as a performer, as a composer, and as a writer of libretti; outlines the history of opera in Berlin before 1740, gives a detailed analysis of Frederick's patronage of music, provides individual accounts of the fourteen chief composers who were connected with the King, and ends with a bibliography and good index. It is one of the few original and valuable contributions to music history to be published in any year.

Other books received for review

MUSIC AT YOUR FINGERTIPS: Advice to the Artist and Amateur on Playing the Piano, by Ruth Slenczynska, with the collaboration of Ann M. Lingg. Doubleday, \$2.95.

THE BALLET ANNUAL, 1961 (No. 15), edited by Arnold L. Haskell and Mary Clarke. Macmillan, \$6.

ALL ABOUT CROSSOVER NETWORKS, by Howard M. Tremaine. Howard W. Sams & Co./Bobbs-Merrill Co., paperback, \$1.50.

PROKOFIEV, by Israel V. Nestyev; translated from the 1957 Russian edition by Florence Jonas; with a Foreword by Nicolas Slonimsky. Stanford University Press, \$8.75.

THE FIRST NIGHT GILBERT AND SULLIVAN ("containing complete librettos of the fourteen operas, exactly as presented at their première performances; together with facsimiles of the

first-night programmes"); edited ("with a Prologue and Copious Descriptive Particulars") by Reginald Allen; with a Foreword by Bridget D'Oyly Carte. The Heritage Press; distributed by The Dial Press, \$7.50.

INSTALLING HI-FI SYSTEMS, by Jeff Markell and Jay Stanton. Gernsback Library (paperback—No. 86), \$3.20.

THE DANCE: From Ritual to Rock and Roll—Ballet to Ballroom, by Joost A. M. Meerloo. Chilton, \$4.95.

THE WORLD OF MUSICAL COMEDY ("the story of the American musical stage as told through the careers of its foremost composers and lyricists"), by Stanley Green; Foreword by Deems Taylor. Ziff-Davis, \$10.

A PICTORIAL HISTORY OF THE AMERICAN THEATRE: 100 YEARS, 1860-1960, by Daniel Blum. New, Enlarged Edition. Chilton, \$11.50.

songs and dances—the latter possibly demanding a fuller instrumental strength than did the solos.

Lucas Fernández—Encina's rival in the field of dramatic poetry—was very active in the early days of the Spanish secular theatre. His *Farsas y Églogas al modo y estilo pastoril y castellano*³² contains six plays in the style of Encina plus a *Dialogo para cantar*³³, which is the first known example of a semidramatic secular composition in Spain to be sung entirely from beginning to end.³⁴ This piece consists of one hundred and fifty-four verses in stanzas of seven octosyllabic lines and was sung to the popular *tono* of *Quién te hizo, Juan Pastor?*³⁵ Another work of Fernández—the *Auto de la Pasión*—is noteworthy for the high degree of integration achieved between its music and its dramatic action;³⁶ songs alternate with spoken text—a *villancico* bringing the work to a close.

Gil Vicente—the great Portuguese playwright who flourished during the first quarter of the sixteenth century—also used music profusely in his dramas.³⁷ The practice of *cantar en chacota* ("singing in jest") appears in his works³⁸ as does a new term for *villancico*³⁹—*villancete* or *vilancete*.³⁹ Vicente makes considerable use of *folia* material (always in four voices) and also gives many indications for the use of instruments—the *rabel* (*rabiz*) being among those most frequently mentioned.

Choral effects can be seen in the *Barca de la Gloria* (1519), in the *Comedia de Rubena* (1521), and in the tragedy-comedy *La Fragua del Amor*, the latter containing an anvil chorus in which four shepherds "keep time striking with their hammers [on the anvil]. . . and the shepherdesses sing in four voices to the rhythm of the hammer strokes."⁴⁰ An amusing example of primitive musico-dramatic realism can be seen in *La Barca do Purgatorio* (1518) when "the devils carry off the villain to the accompaniment of a very discordant song, while angels—sweetly singing—bear the child to heaven." The well-known *Auto da Fé* (1510) is notable for its final *ensalada*⁴¹—a type of writing cultivated by Mateo Flecha, the elder.⁴²

Bartolomé de Torres Naharro (d. after 1530) also employed music in his plays, but its function seems to have been that of merely providing entertainment rather than that of intensifying and enhancing the drama, as was the case with Encina and Fernández. However, like these composers, Naharro employed the *villancico* to close his works.⁴³

Diego Sánchez de Badajoz—perhaps the most prolific of the sixteenth-century Spanish dramatists—is yet another important contributor to the musical life of the early theatre. His *Farsa del Juego de Cañas* contains the earliest known mention of the term *folia* used to indicate a special way of singing and dancing. Badajoz is believed to have composed the music for

32. *Farsas y églogas al modo y estilo pastoril, fechas por Lucas Fernández, salmantino*. Ed. by M. Cañete (1867).

33. See Barbieri, *Cancionero*, no. 360.

34. This *Dialogo* has been called the first Spanish "opera". Livermore does not agree with this classification, believing the piece to be too "elementary" to be so termed.

35. Cotarelo y Mori thinks that variations on the tune must have been introduced in actual performance to avoid the problem of boredom. There is no evidence to this effect.

36. This is suggestive of the *zarzuela*—the national lyric-dramatic form of Spain—a type of stage work that came into being in the early seventeenth century.

37. About forty-two works of Vicente now exist; twenty-five are completely or partially in Castilian. The complete works of Vicente were published in Lisbon in 1562. An edition more likely to be available is that edited by J. V. Barreto Feio and J. G. Montiero published in Hamburg in 1834. See also: *Obras Completas de Gil Vicente, Publicações da Biblioteca Nacional* (Reimpressos III), Lisbon, 1928.

38. See *Farsa dos Fiscos* which begins with a play on the word "salad".

39. The latter term may be close to the probable origin of the word: the primitive Galician *cantiga de vilão*.

40. Translation from Chase, *op. cit.*, p. 298, footnote 15.

41. The *ensalada* (literally "salad") was a "mixture of diverse and often incongruous elements—metric, musical, and linguistic—held together by the ingenuity of the composer." See Chase, *op. cit.*, p. 298; the *ensalada* was performed in dialogue and reflected humorously the little happenings of everyday life. Pedrell and Mitjana believe that these little works were performed with gestures and action.

42. The works of Mateo Flecha (the elder) were published at Prague in 1581 by his nephew, Mateo Flecha, the younger. The reader is referred to Fiedelino de Figueiredo, *Historia de la Literatura Portuguesa* (1924) for information on both Gil Vicente and the *ensalada*.

43. A description of the music in Naharro's *Comedia Himeña* will be found in Livermore, *op. cit.*, this particular music being especially interesting because of its rondo-like *Aufführungspraxis*.

several of the works of Lucas Fernández (see footnote 33).⁴⁴

Other prominent dramatists and musicians of the sixteenth century include Fernán López de Vanguas and Francisco de Avendano. Mention should also be made of Gómez Manrique—a fifteenth-century figure—whose *Representación de Nuestro Señor* is the earliest existing example of a dramatic treatment of the *Officium Pastorum* in Spain; written between 1467 and 1481 and intended for performance by nuns at the convent of Calabazanos, this piece included a lullaby to be sung in chorus to the tune of a "popular" song.

Perhaps best-known among the early Spanish playwrights is Miguel de Cervantes. In his dramas, music served as a medium for creating atmosphere and intimacy, a use which the modern theatre-goer will recognize as being very much part of our present-day practice. Although his texts often allude to popular melodies which are to be sung (and for which he sometimes provided his own texts), Cervantes also frequently gives such directions as: "*canten lo que quisieren*" ("let them sing what they will"). A favorite device of Cervantes is that of using *flautas tristes* heard *lexos* ("in the dis-

tance"); an example of this practice may be found in *Pedro de Urdemalas*. Colorful and charming musical scenes are common in the North African scenes that are to be found in so many of his plays.

The late sixteenth and early seventeenth centuries saw the use of music in the stage works of Lope de Vega (1562-1635)—these pieces being especially rich in valuable information concerning the musical practices of his time. In de Vega, the music never usurped the stage but was used rather because it was necessary to the dramatic action. What many consider to be the first Spanish opera—*La Selva sin amor*⁴⁵—is the creation of de Vega; the composer of its music is unknown and, unfortunately, the music itself is lost.⁴⁶

The seventeenth century—with which we shall not deal in this paper—brings us the writings of Calderón de la Barca, a poet who is largely responsible for the establishment of the *zarzuela* as the Spanish national theatrical form. With his works, the early period of the Spanish secular theatre is definitely past.

44. The reader is referred to the writings of Cotarelo y Mori, *op. cit.*, for additional information on Badajoz.

45. This work was first produced in 1629.

46. The composer may have been Juan Blas de Castro who was a close friend of de Vega and who collaborated with him in other productions.

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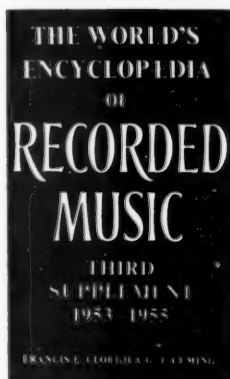
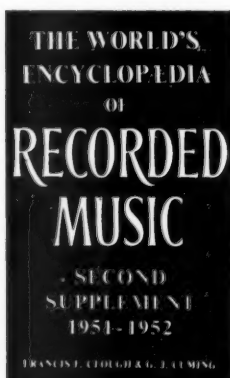
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have been, quite literally, changed. The trumpet in the *Pictures* (Samuel Goldenberg and Schmuyle, for example) no longer sounds like Toscanini's trumpet; the clean, almost wiry string tone in the "New World" is reproduced with a sort of vague halo around it, not at all similar to the monophonic version. In other words, the recognizable Toscanini orchestra has become modified into a Chicago or Boston Symphony in terms of aural atmosphere, with only Toscanini's beat and general interpretative characteristics remaining.

In spite of the fact that the monophonic versions of these three performances were among the last and best-sounding of Toscanini's output, the originals certainly were not free from distortion; I am thinking particularly of loud passages in the *Great Gate of Kiev* or the *Pines of the Appian Way*. To a great extent, this distortion

has been cleaned up (especially in the Mussorgsky), although the sound generally must be described as shrill. In this respect, it is still better to hear the mono versions through paired speakers.

If this report appears to be negative, it must also point out one vital fact on the positive side. Although I would not recommend these discs to someone who already owns the mono versions, there are undoubtedly countless new listeners who will be introduced to Toscanini via stereo. To these persons I can only give wholehearted encouragement, for they will never hear these works played with more strength and musical insight. All three performances are simply superb. If they prove to be commercially feasible once again, one can only hope that RCA Victor will continue to re-release the Toscanini legacy in the same manner—and perhaps even to recapture for us those broadcasts never before made available.

arrogant attitude, of course, drove countless people away from Indian art instead of winning new friends for it.

Nothing could be farther removed from Mr. Gor's gentle and humble ways than such bulldozing methods, but Coomaraswamy "meant well" and had the same objectives at heart. Asians are quite used to thinking in terms of centuries, and so a couple of decades could not really matter, my friend Shirish!

For readers who care to have a bout with questions of the aesthetics, philosophy and psychology of music, here are a few literary sources. The decades around the turn of the century are represented by such illustrious names as Hermann von Helmholtz (1821-1894), Wilhelm Wundt (1832-1920), and Carl Stumpf (1848-1936). The last thirty years have added considerably to new insight into these problems, mainly because of the advancements in physiological and psychological research. More recent writers include the following: Susanne K. Langer, H. D. Aiken, John Dewey (*The Theory of Emotion; Art as Experience*), J. T. McCurdy, C. C. Pratt

(*Music and Meaning*), Ernst Cassirer, K. Koffka (*Principles of Gestalt Psychology*) George H. Mead (*Mind, Self and Society*), the great Curt Sachs, who passed away last year, and many others who have grappled with various aspects of musical communication. The subject is being taken very seriously in our departments of music—witness a doctoral dissertation entirely devoted to the critical study of one single author among the above sources: Fred Blum, *Susanne Langer's Music Aesthetics*, (State University of Iowa, 1959, 435 pages). As a first introduction to the newcomer, Leonard B. Meyer's *Emotion and Meaning in Music*, (University of Chicago Press, 1956) may do better than any other recent publication. Professor Meyer gives a condensed, yet comprehensive critical survey of modern thought on the topic, and then presents his own system and approach to it.

Our random synopsis of present activities will demonstrate to Mr. Gor and ARG readers that musicology is continuously occupied with musical communication problems. This is why Mr. Gor's essay might have been titled differently, to read: "Where Musicology Starts".



WORDS ONLY

By PAUL KRESHI

NOW THAT the Presidential election seems to be settled beyond the last doubt and even the Inaugural and State of the Union messages have been delivered, anyone yearning for still further oratory has only to trudge to his favorite record store to get some he can bring home. More than thirty currently available albums are of the type known as "documentary". Many of these are speeches. The sturdy listener can settle back and relive history through the voices of Eisenhower, Truman, Roosevelt, Churchill—even Coolidge, whose love of silence apparently succumbed on occasion to the lure of the microphone. If he prefers, the speech-lover can get his addresses delivered by professional actors, especially where, as in the case of George Washington, the original

performance somehow went unrecorded. He may also purchase capsule histories of his country complete with choral and symphonic accompaniments. All this should keep the patriot plenty busy between campaigns, and he may even learn something. If he wishes to lose weight at the same time, surely more effective than any of the current chocolate-flavored preparations for the killing of his appetite are those recordings which issue somber warnings of what will happen to us as the result of fallout, high-energy radiation, or nuclear war. Such discs also have been found to produce a sobering effect on frivolous friends.

In the ARG laboratory this month we have experimented with the following representative samples:

Great American Speeches, Patrick Henry to William Jennings Bryan.

Recorded by Melvyn Douglas, Vincent Price, Ed Bedley and Carl Sandburg. Directed by Howard O. Sackler. Caedmon TC-2016. \$5.95.

▲**BEAUTIFULLY** read by distinguished voices rising easily to the twelve great occasions recalled in this two-record set, the speeches performed here are worth considerable attention, both for content and interpretation. The period covered is from 1775 to 1896, and the orations included constitute a kind of capsule American history revealing both the aspirations that led the American states to freedom and the issues that later divided them. Melvyn Douglas reads Patrick Henry's "liberty or death" declaration, Thomas Jefferson's first inaugural address, Robert E. Lee's farewell to his troops. He also is singularly effective with a subtly conveyed Southern accent as the Whig Senator Robert Toombs in 1861 warning of secession and civil war. Vincent Price approaches his assignments—Henry Clay on the war of 1812, and Charles Sumner's plea for the admission of Kansas as a slave-free state (Sumner was beaten over the head for this by a Representative from South Carolina) with dash and fervor. Ed

Bedley is impressive as George Washington delivering his first inaugural, expert as Josiah Quincy railing against the admission of Louisiana, and exhibits a seemingly boundless virtuosity in a dazzling rendition of William Jennings Bryan's ornate "Cross of Gold" speech before the Democratic Convention of 1896. Even all these professional lights are dimmed, however, by the simple, earnest, and moving music of the voice of Carl Sandburg as he says, rather than performs, the Cooper Union and "House Divided" speeches and the Gettysburg Address of his hero Lincoln—and three great classics they are. One striking motif that emerges from all this is how the orators throughout our history have invoked the Constitution to prove anything they chose—Quincy to oppose the admission of the Louisiana territory, Sumner to plead for a slave-free Kansas, Toombs to call for the return of runaway slaves to the South as "property". Even Bryan cited the document as proving somehow that the country should go off the gold standard. The editors of the album are to be congratulated on having winnowed more eloquence and wisdom than wind out of our archives and for cutting judiciously where advisable. Since much spoken on these discs is quite pertinent to the con-

temporary scene, the performers flawlessly eloquent, and a complete text of every word spoken considerably provided, the set is earnestly recommended to the thoughtful.

●
The President; a musical biography of our chief executives. Narrated by Walter Brennan. Music by Jerry Livingston. Text and lyrics by Lenny Adelson. Orchestra and Chorus conducted by Joe Leahy. Everest LPBR-5123, \$3.98, or Stereo SDBR-1123, \$4.98.

▲ SOONER or later it was inevitable that somebody was going to set our country's history to dance music, and now Everest has done it, not overlooking a single corned gimmick in the process. This reviewer feels fortunate in not having to pass on this item during the McCarthy era, when an honest evaluation might have meant jail. Our narrator is lovable old Walter Brennan, more familiar as the homey philosopher of innumerable, identical Westerns and a pretty fine actor, as a matter of fact, when given half a chance. He is given no chance here, having to tell the entire story of the 34 presidential administrations on one disc in the squashtiest prose ever, accompanied by heavenly choirs and a symphony orchestra syruped-up beyond M-G-M's wildest dreams. While Mr. Adelson's heady orchestration is reproduced in the *maestoso* manner made familiar through the taped commercial messages of vast corporations, Mr. Brennan runs through a jingoistic recital starting with "George Worshington" and culminating with the singing, in canon form, of the sacred name Dwight D. Eisenhower as arranged for one hundred thousand soprano voices. A speech impediment troubling Mr. Brennan, which has not noticeably reduced his popularity, causes such remarkable phrases to emerge from the speaker as the "shtruggle over shla-very" and "A plurality of ten million votesh". Teddy Roosevelt was the "goldardnest hero in American history" and the "teapot dome shcandal rocked the nation." Anyone planning a political rally for five-year-olds will find the album indispensable, but for the benefit of those too lacking in patriotic spirit to go out and buy this monument to vulgarity, here are some samples of the glorious lyrics set to square dances, foxtrots and those amorphous waltzes we have come to associate with cattle round-ups:

"Andy Jackson, Andy Jackson

Ran the country, ran it good,
Andy Jackson, Andy Jackson
If Andy couldn't do it, no one could"

"Lincoln still lives,
Heart as big as the summer sky,
Humble, faithful and just—
Here's a man who can never die—
Honest Abe."

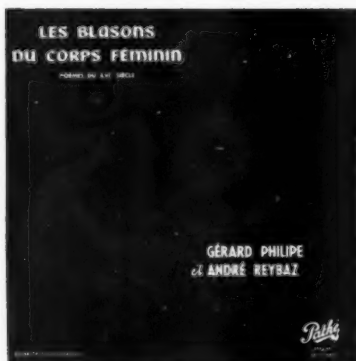
"Rutherford B. Hayes—
Rutherford B. Hayes—
We like his looks
And we like his ways."

That's my favorite.

●
Linus Pauling on Fallout and Nuclear Warfare. Verve. MG V-15020, \$4.98.

▲ HOPE you're not trying to finish breakfast as you read this, but the fact is we have 100,000 genes and it takes only two bad ones to make anybody get born eczematic or mentally deficient; testing of nuclear weapons has already increased the number of defective children who are being, or will be born as dwarfs, morons or with congenital defects of various kinds; a middling-sized bomb exploded over New York would result in the death of at least six million; 300 bombs of the type we are stockpiling are enough to kill 95% of the population in the U. S. or the U.S.S.R.; and both nations have enough bombs to kill everybody on earth several times over, including butterflies; Carbon 14 produced as a by-product of nuclear testing today can cause countless damage to generations ahead and a world war would wipe out all life on this planet. The ready voice of Linus Pauling is not much more pleasant to listen to than the unsavory information he expounds, but both had better be heeded. The remedies he suggests are familiar—strengthen the UN, pass binding international agreements, bring nuclear forces under international control, end nuclear testing—but does anybody have any better ones? The record ends, as it happens, optimistically. Mr. Pauling, who was associated with Albert Einstein on the Emergency Committee of Atomic Scientists, and presented an appeal signed by himself and 11,020 other scientists to the UN in 1958 protesting further atomic bomb tests, says he's glad the bombs exist because they prove the evil of war has to be eliminated, and he is confident the U. S. will take the lead in this matter. Should be played, volume up, for ostrich types.

"Words Only" is abbreviated this month to make room for the spoken-word reviews by Jack Diether and Jane Wenning.



By JANE WENNING

THE FRENCH company Pathé-Marconi has recently come out with a record of sixteenth-century poetry, *Les Blasons du Corps Féminin*. This title is provocative in more than one way, for it is not merely the name of this one disc; it is also a sort of generic name for a whole group of poems written by various people. And even more, it reveals these poets' preoccupation with a certain theme.

The impetus for this whole poetic movement was provided by a single poem, *Le Beau Tétin*, written in 1535 by Clément Marot. He was already famous, as he had formerly been a court poet. And although he was living in Ferrara when this poem appeared (he had been exiled from France as a religious heretic) various French poets sent him their poems to be judged in a sort of poetic tournament ("*une manière de concours*"). Marot, in turn, and very appropriately, passed these on to the Duchess of Ferrara. Together they decided that *Le Sourcil* of Maurice Scève—the opening poem on the record—surpassed all the others in embellishments ("*l'emporte en agréments sur tous les autres*").

The spontaneity of this group outburst is at least partially explained by the extreme religious and moral concern which

Les Blasons du Corps Féminin—
Poèmes du XVI^e Siècle: recited by Gérard Philipe and André Reybaz. Incidental music by René Challan; Lily Laskine (harp); Roger Cotte (recorder); Etienne Ginot (viola d'amore). Pathé-Marconi DTX-147, \$5.95 (Import).

had influenced thought during the Middle Ages. Much of the early poetic writing was religious or instructive in character, for some of the most popular early works were long poems narrating the lives of the saints. Later on, secular works also flourished, but even then, first in the *chansons du geste* and then in the Arthurian romances, the glories of war, adventure, and love were restrained by a strict code of morals and manners known as *courtoisie*. Love, as conceived in these poems, was often unrequited, always unfulfilled. Then, in the fifteenth century, and still using forms such as the *ballade* and *rondeau* which had been popular in the previous century, Villon began to treat the theme of love in a rather different way; there is a certain feeling of sensuality in his poetry, a hint at the coming freedom of the Renaissance.

However, the best way to understand the spirit which moved Marot and the others to write is by understanding, first of all, exactly what they wrote. *Un blason*: in particular reference to the poetry selected for this record, this term is best rendered as "a celebration". And to these poets nothing was more worthy of celebration than the female body, in this new era when the sensual and the erotic could be freely enjoyed and fully described. But the *blason* itself did not merely describe the body or the pleasures therefrom; it tried to create the actual feeling of joy and pleasure by appealing to all the senses, by evoking in the reader (and now the listener) a feeling of participation.

The feeling is created in several ways. For instance, the reader can speak directly to the object of the poem through "a succession of apostrophes cunningly varied and intentionally monotonous" ("*une suite d'apostrophes savamment variées et volontairement monotones*"). Also, the form of the poems serves to emphasize the conscious simplicity and "monotony", for every poem in the entire group is written in couplets, with no division into stanzas or verses. Thus these poems deliberately patterned involvements of earlier forms, such as Villon's *ballades*, with their verses and their interweaving repetitions.

In other respects the poems do hark back to earlier times. For instance, each poem is based on a meter of either eight or ten syllables to a line (the mute e's are not pronounced in this recitation), both types of meter occurring in older forms such as the medieval *chansons du geste* and the romances of King Arthur. Indeed, it is said that Marot consciously fashioned *Le Beau Têtin* after a medieval form called the *dit*. (He thus refined a form which then was merely "rhymed descriptions of various objects".)

Although these poems consciously avoid any formal complications, there is perhaps one subtlety which results from a certain control over the device which is used constantly: apostrophe. For example, in the poem which was generally considered the most polished and adept, the word *sourcil* begins nine of the thirty-two lines in such a way as to break the poem into sections of

two, four, and six lines. The repetition of these sections in the pattern A(4 lines)B(2)ABAC(6)BAA shows that it was not accidental, for Sceve discriminantly used the word only to begin a line (and hence a section). We can sincerely appreciate this type of discrimination on the part of the *blasonneur*, for some of them were so infatuated with the object of their delight that they begin nearly every—and sometimes every—line with a repetition of its name. The worst offenders, luckily, are not on this record.

Because all these poems are essentially similar, the method of presentation on this record provides a needed contrast in that they are recited alternately by André Reybaz and Gérard Philipe. With dignity, Reybaz speaks with a mature appreciation of love—he gravely recollects past pleasure. The perfect foil to this is Philipe, for with disarming enthusiasm he first exults and then whispers in reverence before the Body of Woman—he enjoys present pleasure.

The high point of the record occurs in Philipe's recitation of *Le Beau Tétin*. (Although this subject matter may seem extreme, the geography of the body is even more boldly charted on the second side of the record.) He brings to it all the spontaneity of a first discovery. And Reybaz, although he lacks the more obviously attractive fervor of Philipe, skillfully alternates levity with gravity. It cannot be denied that some of the poems are rather ridiculous, especially the three by Eustorg de Beaulieu, the only poet represented on the record by more than one poem. And in one of these, Reybaz emphasizes the humor by imagining with comic horror the *fascherie* of a smile "*Si les dents sont noires, et mal apoint/ Et puis—hélas—ceulx la qui n'en ont point. . .*" ("If the teeth are black and crooked/and then—alas—those who have none at all. . .")

The succession of poems on the record follows very closely the order established in the publication of the group to be found, for instance, in the Librairie Gallimard edition called *Poètes du XVIe Siècle*, and from which all the French quotations in this review are taken. The plan, in both cases, is to begin at the very top—with the hair—

and then descend, describing en route not only the parts of the body but also their attribute or functions, such as the tear, the voice, the sigh. On the record, however, the poems are twice rearranged for special purposes. In one case this is done so that poems on similar subjects are placed together, and in the other so that the rather miscellaneous poem on the fingernail can end the record with a touch of French irreverence. The poet d'Aurigny is convinced that the "pleasant" and "esteemed" nail has one most useful function above all: in effect, to scratch his back. And he concludes with a plea: "*Je te pry ne te soit estrenge/ Me gratter ou il me demange.*" ("I beg you, don't be distant, but scratch me where I itch.")

It is necessary, of course, to do a certain amount of editing on these poems, which were written in Middle French. Some words are now entirely obsolete, and others which exist today had rather different meanings then. However, these minor hazards are not even mentioned, let alone explained, in the liner notes, nor are the texts provided. Thus, in eliminating the hazards, some words are omitted altogether and others, sometimes containing a different number of syllables, are substituted. In *La Main*, the line "*Main qui embrasse, et semond d'approcher*" "Hand which fondles, and invites approach" is changed to "*invile d'approcher*", although judging from the *Petit Larousse* the verb *semondre* is not obsolete but only archaic. In another poem, *La Joue*, the word *yre* is replaced by *colère*, although *yre* (*ire*) is well known as a poetic synonym for the word "anger". However, in the sixteenth century, *yre* could also be taken to mean sorrow or distress. Thus it seems even more unnecessary that this word is changed, not to render a subtlety that might otherwise be missed, but merely to substitute a more common word meaning the same thing.

There are also certain grammatical changes which have to be dealt with. For example, in the sixteenth century the verb endings for the imperfect tense were *-oys* (first person) and *-oit* (third person). These have been changed throughout to conform to the modern endings of *-ais*,

-ait, the other four endings, of course, also being changed. Another difference, also of pronunciation, seems to be a bone of scholarly contention; although the sixteenth-century version of the neither-nor form was *ne. . . ne*, and appears as such in the texts of all the poems, Reybaz and Philippe could not seem to agree as to the pronunciation; Reybaz prefers to say *ne*, while Philippe insists on saying *ni*.

Another aspect of editing is, of course, the deletion of certain lines in the poems which are too long. This is done quite skillfully, particularly in the two longest poems both written by the none-too-inspired de Beaulieu: *Le Corps*, and then *Le Cul*, which is mercifully cut to less than half its former length. Both these poems show the artificial qualities so common in this *blason* group, qualities which occur in any works which are written so consciously after a model. These two poems in particular reduce themselves to being merely topical rhymes by referring and apologizing to the *blasonneurs* who went before. Happily, such lines as "*Sans desroger aux premiers Blasonneurs. . .*" "Without disparaging the first *Blasonneurs. . .*" etc., do not appear on the record.

The one surprising, and welcome, feature of this record is the inclusion of a poem written by a man who did not even belong to this group: Ronsard. He was active

slightly later and, as a matter of fact, he started his own literary circle called *La Pléiade*. Although this group was famous for its development of two new, poetic forms, the ode and the sonnet (the twelve-syllabled alexandrine), still the poets continued to use the older, eight- and ten-syllabled lines. And thus the charming and simple poem which appears on this record, *Le Baiser*, found a place even among the complications of the learned *Odes* of 1550, Ronsard's very first publication.

But perhaps the inclusion of this small and expert poem by Ronsard reminds us too strongly of his greatness as compared to that of even the best known of the *blasonneurs*. There is no doubting the worth of some of these poets, and yet the novelty of their subject seduced too many other people into imitating the original "celebration" of Marot. Even he was shocked, not merely by the number of people who imitated him, but by the fervor which carried his followers beyond the bounds of decency. He saw that the exploration of forbidden territory had become exploitation. And we begin to notice this, too, toward the end of the record. However, this is knowledge which comes with acquaintance, and the record gives us a wonderful opportunity to make this acquaintance through a sympathetic and enthusiastic presentation.

The Nymph of Fontainebleau (unknown 16th-century artist); Courtesy of The Metropolitan Museum of Art, Gift of Mrs. Heyward Cutting, 1942



professionalism, issued at an especially ill-advised moment. So much for that.

In recording *Macbeth* "complete", Cambridge does make one concession to dramatic continuity. The album notes state that "scholars are almost unanimous in believing that the Hecate passages in the witches' scenes are spurious, and, as a single exception to the general rule covering this series of uncut recordings, these scenes have not been recorded." Bravo. In line with the Society's general approach, one would expect them to be enacted in an appendix, where it would be abundantly clear that Shakespeare in his right and sober mind could never have inserted in his *Macbeth* such dainty trifles as:

And now about the cauldron sing,
Like elves and fairies in a ring,
(IV-1)

Majority opinion ascribes these passages to Thomas Middleton. They are of course omitted in the other recordings also.

The Sackler version further omits Scene III-6 (a conversation between Lennox and another lord in which the first opposition to Macbeth's regime is crystallized), the major part of the scene in England (IV-3, lines 11 to 159, Malcolm's testing of Macduff), and three or four lesser passages. The only disadvantages in dropping III-6 are that the first disaffection in Macbeth's own prior adherents is not shown, and that Lennox' part in the following scene cannot be appreciated. The ingenious testing of Macduff is a logical more than dramatic necessity, and frequently confuses the audience as much as it does Macduff. This editing is the work of Prof. G. B. Harrison, who wisely leaves most of the rest intact. Caedmon also supplies in booklet form, in extremely readable type, the complete text used for this recording. The Old Vic abridgment is similar in nature, though slightly more drastic.

Arthur Luce Klein's production for Spoken Arts of the Dublin Gate condensation must be a trifle startling to those accustomed to Christopher Casson's harp and recorder. For the first time we have,

instead, pre-recorded orchestral background music—and none other than Tchaikovsky's *Francesca da Rimini*!—to assist Patrick McLarnon's narration in smoothly linking one excerpt to the next. Despite its over-familiarity and associations, the music (admirably evoking "the dunkest smoke of hell") is expertly cued, and accomplishes its necessary purpose very well throughout the first side. Up to the assassination of Duncan, that is, it is not too difficult, with such compelling actors, to sustain a sense of continuity and growing tension in any well-edited fractional presentation. There is a concentration rather than dissipation of power in this swift building up to the terrible climax.

But after the assassination, what? The whole thing begins to fall apart, naturally. First we are cheated of Shakespeare's most wonderful audacity, the drunken porter scene. That scene is itself proof of the uncompressibility of the already self-compressed *Macbeth*, for like the porter himself it becomes a great equivocator—impossible to ignore, impossible to include without disproportioning what is left of the play. Then too the music, which on side 1 even manages to underlie some of the dialogue without offense, does not so succeed on side 2, where Francesca's clarinet theme, under the weird sisters' apparitions, finally destroys the illusion and annihilates one's previous acceptance. It is a peculiarity of music's strong power of connotation that Cambridge acceptably employs similarly melancholy recorder music, in conventional Elizabethan style, both for these apparitions and for Banquo's ghost, while poor Francesca simply won't do! Only in the ghost and sleepwalking scenes does the second side come to a real focus. Otherwise it offers an increasingly blurred Cook's tour of the high spots, the stylus racing Shakespeare to the final groove. One's last reaction is: "Fine company, excellent preview; let's do the play!" Micheál MacLiammoir's evidently fine Macduff, in particular, never gets a proper chance. (I am indebted to Spoken Arts for giving us at last the correct spelling of his name, and the other pertinent information about

the members of this fine repertory company which Spoken Word has failed to supply, small compensation as that may be for their being put so fleetingly through their paces.)

The porter is well handled in the three remaining versions, and uncut as he should be, for he has his own insistent rhythm and logic. Sackler's Stanley Holloway is the only one to be given top billing with the royal couple themselves, but the other companies have not neglected to put their best foot forward for one of the Bard's most striking scenes—striking not so much for what it is as for *where* it is. As A. C. Bradley says, anyone might have written the words, but who else could have *conceived* it? After the witches' earlier scenes, it is well that the next use of local speech should be reserved for the appearance of our porter. Outside Scotland itself, only Orson Welles has dared to essay the Scottish dialect throughout the play and succeeded brilliantly. But the porter is in any event a unique creation, and more real in three minutes than most stage characters become in a couple of hours. That Cambridge's man and Old Vic's George Rose both attain to very near the high performance level of Holloway makes it the most consistently successful scene in these albums under review.

The Cambridge players, for all that they lack ensemble direction and urgency, are individually quite capable, except for the character in II-4 identified simply as an "old man" who can remember well "threescore and ten". As in the case of *As You Like It*, the dons simply seem incapable of credibly simulating old men. Since Miles Malleon, no less, is one of the post-graduates now officially stated to have lent their assistance to this recording project, I do wish he had been recruited for this pivotal scene. He is one of the few people listed last year whom I could positively identify, and I have not come across him yet. There is one strange hiatus in the Society's usual close and careful attention to the meaning of each word: I wonder what Macduff was thinking about when he gave the end of his "strike heaven on the face" speech in

IV-3. Just before this, the murder of Macduff's wife and son (terminating an extraordinarily poignant scene) is poorly done, and the cry of women at Lady Macbeth's demise is positively sick.

The equivocal figure of Banquo, torn between his own ambition and his impulse to reveal what he knows, and so destroyed, comes off best in Cambridge almost by default. Sackler's Anthony Nichols seems the more capable actor, but is quite wrong in his interpretation. Banquo's instinctive distrust of Macbeth is projected in the Cambridge's change of tone at the enigmatic mention of "that business", "my consent", and "honour for you" in II-1 ("So I lose none," he replies,

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"in seeking to augment it"), and in the sarcasm of the outwardly simple exchange:

Macbeth: Good repose the while.

Banquo: Thanks, sir; the like to you.

Banquo doesn't have much time to make his conflict felt (in the Gate version Christopher Casson has none at all), but if the actor is a true Shakespearean he has to do something with his opportunity after a passage like:

Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose.

and the Cambridge player does manage it better than either Nichols, who is almost varied enough in his surface geniality to conceal the deeper lack, or Old Vic's Andrew Cruickshank. Of the other more interesting supporting players, Ross is projected most strongly in Old Vic's Mark Dignam, Duncan in Sackler's Robert Hardy, while actors of both companies (Robin Bailey and Jack Gwillim) share honors for Macduff.

Where the Cambridge tendency to over-indulge in sonorous declamation extends to the two leads in this play, the result is all but fatal. This is not, above all, an elocution contest. As a prime example, what ought to be the breathless staccato interchange in the Act II murder scene is dragged, as if every word had to be telegraphed:

Lady Macbeth: Did not you speak?

Macbeth: When?

Lady: Now.

Macbeth: As I descended?

Lady: Ay.

Macbeth: Hark!

The Macbeth himself is in many respects the most rewarding player, and his soliloquies are high points of the recording—except for that in V-3, where he seems to have no appreciation of the dramatic effect obtained through the repeated interruption of his train of thought by his angry and desperate cries for his attendant Seyton. His Lady tends fairly often to lower the barometer, as in the banquet-ghost scene, where the actress scarcely registers the frantic haste with which she must usher out the guests, before her husband gives them both away in his delirium.

Quite the opposite are Dublin Gate's Hilton Edwards and Nancy Manningham, who feed each other's intensity to a nigh unbearable pitch. At one point in the

murder scene, in fact, their mutual involvement betrays Miss Manningham into an inadvertent bit of overacting: she raises an involuntary laugh by frightening her guilt-racked spouse almost out of his skin. It is a moment where sheer terror cannot resist embracing its happy though incongruous relief. Sackler's Quayle and Davies also work well together. Their banquet scene contains a similar laugh, perhaps not so unintended. In this version Macbeth's hysteria over the ghost of Banquo is so pronounced, while his queen makes such a determined effort to minimize his inexplicable terror, that her jovial projection of "Think of this, good peers, but as a thing of custom . . . only it spoils the pleasure of the time" sounds like an "understatement of the year". Her subsequent alarm over the question "What sights, my lord?" is all the more effective for it:

I pray you speak not; he grows worse and worse.

Question enrages him. At once, good night.
Stand not upon the order of your going,
But go at once.

This actress, Gwen Ffrangcon Davies, gives a virtuoso account of Lady Macbeth it would be hard to better. She is as ecstatic, as possessed of murderous zeal in her "Come to my woman's breasts" exhortation, as of ultimate despair and horror in her sleepwalking scene. (The recording of the latter utilizes the sound of her very breathing as dramatically as the words themselves.) Nancy Manningham is also very good, and in the latter scene her "sorely charged" sighs seem to flow most naturally from the previous words. Old Vic's Pamela Brown is intense and very quick-minded, utterly contemptuous of "these flaws and starts", less overwhelming in her final despair. In I-5, I like her different interpretation of

Your face, my Thane, is as a book, where men
May read strange matters.

What she reads in his face, as she first hints of Duncan's death, is not the rapport she hopes to find and all the others apparently do find, but the lingering resistance that is to grow to resolution in Scene 7 ("We will proceed no further in this business.") The Cambridge Lady Macbeth is, as I have said, not up to her partner, yet far the best woman the

Marlowe Society has given us in the plays I have covered so far.

Sir Alec Guinness and Anthony Quayle are the most "intelligent" Macbeths, and Quayle is the most individual of all. He makes you feel most strongly that this is what a man of Shakespeare's own intellect would experience if he were inwardly compelled to commit such a crime. A psychological probing of the obsessive-compulsive criminal (*i.e.* the tragic criminal, subject to excruciating, consuming remorse) comparable to *Macbeth* is scarcely to be found in literature or drama before Dostoevsky. Remorse of this kind was handled elsewhere, to be sure. But it seems that only Shakespeare had the insight into obsessive behavior to show so clearly how remorse, the realization of futility and certainty of retribution, can precede the crime without altering its course:

...But in these cases,
We still have judgment here, that we but teach
Bloody instructions, which being taught, return
To plague th' inventor.

...He's here in double trust;
First, as I am his kinsman... then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.

...His virtues
Will plead like angels, trumpet-tongued against
The deep damnation of his taking-off.
And pity, like a naked new-born babe...
Shall blow the horrid deed in every eye,
That tears shall drown the wind... (II-7)

Official jurisprudence still fails to recognize it today.

Quayle gives you such a man, a man whose self-objectivity and realization are keen, even to the point of merciless self-satire, but powerless to guide his actions. It is interesting that Redgrave is slated to be one of Sackler's featured artists, for there is something extremely Redgrave-like in a few of Quayle's best lines. Note the ironic, strangled little laugh before his "Then be thou jocund" at the reminder that Banquo and Fleance are "assailable" (III-2), as if his intellect were already telling the man of action in him that this too will be utterly futile. And his "Tomorrow and tomorrow", the real denouement of the tragedy, expresses more than the bare nihilism that is so often projected in a grim monotone. To his Macbeth, it is an agonizing but cosmic joke of high order that life should be "a tale told by an idiot." What makes

Macbeth's utterances, aside from their incomparable, fantastic imagery, really intriguing is his inverted and terrifying sense of humor! Guinness gives a good representation of the sober objectivity, but under stress he has a tendency to declaim in a peculiar sing-song way of his own, and the inner conflict seems so much smaller that Macbeth's more terrible deeds lose their credibility. Edwards creates in the long run a more pitiful spectacle, and the Cambridge actor a more epic one—Quayle resolves all of the conflicting emphases in a supremely convincing portrayal.

I would say in conclusion that if Caedmon's Shakespeare Recording Society maintains the high level of this release, it may well prove to be one of the outstanding dramatic series on records.



This sword is the symbol of the American Cancer Society. It is called the "Sword of Hope."

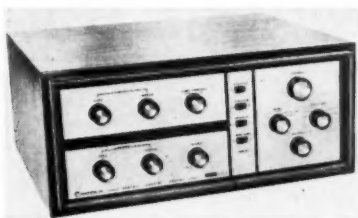
Grab hold! Every dollar you give brings new hope to cancer research. Fight cancer with a checkup and a check to CANCER, c/o your post office.

AMERICAN CANCER SOCIETY

SOUND IDEAS

An Equipment Review

By LARRY ZIDE



Citation IV Stereo Preamplifier Kit

IN LAST July's column I reported on Harman-Kardon's Citation II power amplifier kit. I considered that product highly enough to incorporate it into my main music system. It's still there. H-K also released, at the same time, a versatile and expensive preamplifier kit. More recently, lower-priced versions of both products have appeared on the market. This month I am concerned with the new preamp (kit, \$119.95; factory-wired, \$189.95; walnut enclosure, \$29.95).

The basic difference between the higher-priced Citation I preamp and the new one is apparently one of versatility of controls. There is a forty-dollar difference in the kit price, but there would seem to be no difference in quality. This new preamp is definitely in what has become the Citation tradition.

What this means, of course, is that the manufacturer has published some amazing specifications; I found that the Citation IV was in almost all cases conservatively rated. In no instance of extensive laboratory examination were the manufacturer's specs found to be overly liberal.

Although the technician in me can be excited by a well-nigh perfect 20-cycle square wave that this preamp will pass, the important test is, after all, music. This is one of those few products about which it can be truly said that it imparts no characteristics of its own to reproduced music. Noise, even with low-output cartridges, is

utterly inaudible. Regardless of the program content fed into the Citation, there was no feeling of any restriction to reproduction caused in the preamp.

Where the original preamp offers a large variety of phono equalization curves, the Citation IV offers only two—RIAA and LP. I didn't check the LP curve but the RIAA position proved to be within 1 db of the theoretically perfect from 10 cycles all the way up.

These are extraordinary figures for a preamp, and all the more so because this is a kit. It is, to be sure, a highly complex kit to build, but Harman-Kardon's excellent instruction book should lead all but the rank neophyte through some twenty hours of construction with few problems. I did find some minor discrepancies between the text and the excellent, large-scale illustrations, but they are self-evident. One peculiar note, however: most of the resistors and condensers mount onto two terminal boards. These provide the best possible kind of mounting for these components. On my kit the instructions had a wire running from pins 42 to 64 on the "A" board and from 39 to 67 on the "B" board. Nothing else was connected to these terminals. Needless to say these two wires, having nothing to do with the circuit, did not affect it in any way.

H-K has wisely assembled the book in looseleaf fashion. Thus minor changes require only a replacement page rather

than a major reprinting. All in all, I feel that the instructions are somewhat terse; this is an excellent method for the experienced kit builder, but it is at times a bit perplexing to the newcomer. As with the Citation II much praise must be heaped on Harman-Kardon for the excellent packaging of small components in card-mounted plastic bags.

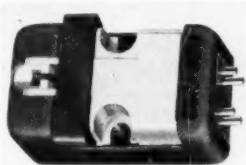
The construction of the kit requires the use of multicolored wires (supplied). It has been pointed out to me that this could be a source of considerable confusion to one who is color-blind. Since resistors are color-coded in all kits, this problem is of course by no means unique to the Citation. Those who cannot readily differentiate among colors should have help available.

The only discrepancy of consequence was in the final pages of the book. No mention whatever was made of the proper orientation of the tone control knobs as they are installed to achieve flat response at the flat position. I found that if all the tone controls were rotated fully counterclockwise the bass control knobs should go on pointing between 7 and 8 o'clock, while the treble knob should be installed pointing straight down at 6 o'clock.

The finished preamp offers one feature of special note. A separate switch completely by-passes all of the tone control and filter circuits, thus assuring flat response. Direct comparison of these controls in or out

revealed a slight edge in clarity of reproduction with the controls not in operation. With a 'scope and square-wave generator response was distinctly "prettier" with the controls out. The tone controls themselves I found to be rather mild, providing extreme boost or cut only at the extremes of rotation. Effective scratch, rumble, and loudness-control switches round out the center part of the panel. As the illustration shows, the preamp face plate is well laid out, with a logical grouping of the controls. Current production units are being supplied with metal knobs rather than the plastic type shown.

There is no doubt that the Citation IV preamplifier is a beautifully engineered product. With the quality of components used it should give long, trouble-free service. All controls work well. The two sides of the volume control tracked within 1 db. of each other—a phenomenal achievement in a kit product. In fact, all of this performance would be remarkable enough from a factory-built unit, but remember that the foregoing report is based on a home-built kit. Harman-Kardon has advertised that they all but put an engineer in the kit box. I'm not sure that they don't somehow sneak one in. The kit offers economy and the enjoyment of construction; but either way, kit or wired, the Citation IV deserves consideration for use in the finest installations.



United Audio Dual DMS-900 Stereo Cartridge

SEVERAL months ago I reported on a changer-turntable manufactured in Germany by Dual and distributed in this country by United Audio. This Dual 1006, highly praised here, has been now superseded by a still further improved version marketed as the 1006 Custom. The new version, due to mechanical

changes on the underside of the unit, should prove to be exceptionally free from the "bugs" that sometimes creep into even the most carefully quality controlled instruments of this complexity.

The new cartridge, also made by Dual, (34.50 with .7 mil diamond) also is being distributed by United Audio. Unlike most

of the current units it is not of a moving-magnet design, but rather on the variable-reluctance principle. I should point out that neither system has a clear-cut superiority over the other. In the reluctance principle a piece of iron is moved in a magnetic field to produce the electric current fed to the preamp. Careful design in this instance makes for readily interchangeable styli with good centering of the stylus tip in the magnetic gap—essential for low-distortion reproduction with the reluctance principle.

In listening tests the Dual showed itself to be a clean and relatively smooth performer, with a somewhat bright edge to it. Stereo reproduction was good, with positive instrument placement in most cases. The higher-pitched instruments were less precisely placed, with some tendency to wander in the upper registers.

Examination with test records confirmed

these impressions. The Dual has good frequency response, quite flat from 20 cycles to 15 kc with a fairly steep rolloff beyond. At about 9 kilocycles the cart-ridge exhibited a resonant peak of about 4 db. This would account for the bright edge. Channel separation measurements also confirmed what had been heard. At 1,000 cycles separation was excellent, on the order of 25 db. As the frequencies were raised separation went down. At 12 kilocycles separation was on the order of 5 db, and much above this frequency separation simply ceased.

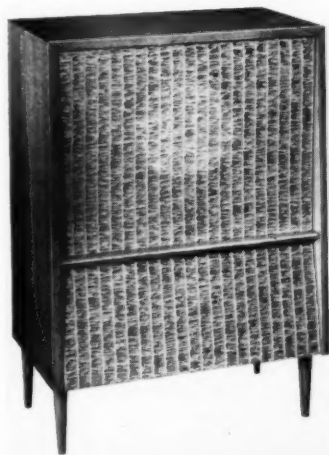
Other measurements: Output level was quite high; I measured 6 mv at 7 cm/sec. Frequency measurements also showed the two channels to be quite close in output.

For special requirements the manufacturer also makes available plug-in styli for 78 r.p.m. and standard microgroove. Interchange of styli is easy and quick.

Hartley Holton Sr. Speaker System

USUALLY I find it quite easy to review a speaker. It, or they, are set up, listened to with a variety of program materials, and compared against some established reference. Since a speaker's sound is, in large part, a personal matter not subject to the usual measurements, the unit under investigation reveals its shortcomings relative to the reference sooner or later. Naturally, price is a factor in any evaluation; a speaker system costing relatively little and without serious deficiencies is something to be desired. Higher-priced systems call for more exacting examination. If a speaker reveals no obvious flaws and yet does not quite sound "right" to me, a purely subjective reaction, the review must reveal this, and yet not give the impression that the speaker is unsatisfactory.

The Hartley Holton Sr. system falls into no such neat category. It is easy to trundle out superlatives about this speaker. Let it suffice, for now, for me to state that this is at least as fine a speaker, in all respects, as I have ever heard (\$245;



speaker alone, with instructions and sound absorption material, \$135).

This is no hastily reached conclusion. I have delayed writing this report as long as deadline-stretching permitted, to be sure of what I say. The Hartley has been running constantly for over a month and in every case where the speaker seemed to be deficient the fault was traced to defective program sources. I feel that I know the sound of this speaker perhaps as well as its makers. In all cases the Hartley was as good, or better, in reproducing *naturally*, than any other speaker I have heard.

The most readily apparent of this speaker's qualities is the clarity of the sound produced. A moderate-sized chorus sounds just as it should—like a group of individual voices, rather than a single, large mass of sound. Individual instruments in a complex symphonic work stand out just as they seem to do at a live performance. The speaker has an immediacy and presence about it, and yet it is not the false coloration of a mid-frequency peak. From lowest subsonic to highest audible tones, the Hartley is smooth and apparently linear.

It has been proved before that speaker size is not a trustworthy indication of quality. In the (definitely not bookshelf-sized) cabinet is a single speaker of approximately ten inches in diameter. The remarkable performance is due in part to the plasticized cloth cone. The bulk of the speaker's virtues, however, can be traced to the suspension return. By careful design and manufacture a magnetic suspension is utilized to restore the cone rather than the usual forces. The clarity of reproduction is a direct result of this suspension. The cabinet is filled with a sound-absorbing blanket that kills all audible resonances.

At fifty dollars less cost the same speaker is available in a bookshelf type of cabinet. The manufacturer states that the smaller box results only in some bass reduction. The speaker alone is also available for built-in use. It is designated as the 220 M.S.

No more need be said. Plainly, I like this speaker. I expect it to be around my music system for some time.

Straight or schmaltzy ?

If your taste runs to classical music, do you enjoy "musical transcriptions" and "synthesizes"? Or do you prefer your music exactly as written? If popular music is your dish, how do you like your arrangements—"flowered" or simple? If you have listened enough to form an opinion, you belong in the select circle of sophisticated music listeners who would almost rather do without daily newspapers than their regular monthly issues of the Schwann Long Playing Record Catalog. Schwann contains the *only* authoritative, up-to-the-minute, complete list of all widely available records of the type you like best. Have you picked up the latest issue at your record dealer's?

Stereotape Reviews

By PETER C. PFUNKE



BEETHOVEN: *Symphony No. 5 in C minor, Op. 67; Coriolan Overture, Op. 62;* Chicago Symphony Orchestra conducted by Fritz Reiner. Four Track 7½ ips. Stereo Tape, RCA Victor, FTC-2032, \$8.95.

▶ **ANOTHER** in the seemingly never-ending series of "Fifths." This one is outstanding—coolly efficient and logical, though flowingly paced. Victor furnishes rich, lush stereo.

• **BEETHOVEN:** *Symphony No. 7 in A, Op. 92; Symphony of the Air* conducted by Leopold Stokowski. Four Track 7½ ips. Stereo Tape, United Artists UATC-2215, \$7.95.

▶ **SURPRISINGLY** straightforward and even undistinctive, this performance, for so individualistic a conductor as Stokowski. In any event, sturdy, robust playing aided by clean, clear sound. My review copy provided no lead-in tape on side A. See also page 808 in the June, 1960, ARG.

• **BERLIOZ:** *Symphonie fantastique, Op. 14;* Vienna Philharmonic Orchestra conducted by Pierre Monteux. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2033, \$8.95.

▶ **THIS** is a warm and lustrous reading, and effectively dramatic. The "Scene in the Country", in particular, is quite hauntingly lovely. Victor's sound is above reproach.

• **BIZET:** *Symphony in C; GOUNOD:* *Symphony No. 1 in D;* The New York City Ballet Orchestra conducted by Robert Irving. Four Track 7½ ips. Stereo Tape, Kapp KT-49001, \$7.95.

▶ **THESE** two delightful symphonies (both choreographed by George Balan-

chine for the N.Y.C. Ballet) are given quite adequate performances that are warm and expansive throughout. Kapp's sound is a bit thick, but pleasant.

• **DELIBES:** *Coppélia* (complete); L'Orchestra de la Suisse Romande conducted by Ernest Ansermet. Four Track 7½ ips. Stereo Tape, London (Twin-Pak) LCK-80001, \$11.95.

▶ **REVIEWED** in its disc version in the January, 1958, ARG, this release is superb in every way. Balletomanes should be delighted with Ansermet's impeccable performance, which is enhanced by similarly impeccable engineering.

• **RAVEL:** *Bolero; Alborado del Gracioso; WEBER-BERLIOZ:* *Invitation to the Dance; FALLA:* *The Three Cornered Hat—Three Dances (The Neighbors; Dance Of The Miller; Final Dance);* Paris Conservatoire Orchestra conducted by Albert Wolff. Four Track 7½ ips. Stereo Tape, London LCL-80024, \$7.95.

▶ **THIS** standard miscellany is given competent, though to my tastes rather wooden playing. Most colorful and effective is the *Alborado del Gracioso*. The sound is a mite drier than is London's habit, but quite spectacular nevertheless.

• **RIMSKY-KORSAKOV:** *"The Tale of Tsar Saltan"—Suite, Op. 57; "May Night" Overture; Russian Easter Overture;* L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. Four Track 7½ ips. Stereo Tape, London LCL-80004, \$7.95.

▶ **ALTHOUGH** the playing is precise, Ansermet's performances need, I think, a bit more thrust. But the sound is super.

ROSSINI: Overtures—"Guglielmo Tell"; "La Cenerentola"; "Semiramide"; "La Gazza Ladra"; Paris Conservatoire Orchestra conducted by Peter Maag. Four Track 7½ ips. Stereo Tape, London LCL-80044, \$7.95.

☐ **CHEERFUL** music and supple playing. Altogether quite delightful. London's sound is superb.

•
STRAVINSKY: *The Fire Bird* (complete); *Song of the Nightingale*; *Pulcinella Suite*; L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. Four Track 7½ ips. Stereo Tape, London (Twin-Pak) LCK-80042, \$11.95.

☐ **TOF** these three excellent readings, the best is this marvelous performance of the complete *Fire Bird*. The playing is incisive, gorgeously colored, and atmospheric. In all, really dazzling. London's stereo is awesome throughout. See also the disc review on page 69 in the January, 1957, ARG.

•
VERDI: "Il Trovatore"; Mario del Monaco (Manrico); Ugo Savarese (The Count di Luna); Giorgio Tozzi (Ferrando); Renata Tebaldi (Leonora); Giulietta Simionato (Azucena); Athos Cesarini (Ruiz), (A Messenger); Antonio Balbi (An old Gipsy); Luisa Maragliano (Inez); The Chorus of the Maggio Musicale Fiorentino; L'Orchestre de la Suisse Romande conducted by Alberto Erede. Four Track 7½ ips. Stereo Tape, Two Reels, London LOR 90005, \$21.95.

☐ **PERHAPS** the best stereo available these days can be found in the various opera productions London has so far released in two-channel format: "best" because the stereo in these productions is not merely technically superb, but artistically superb as well. London has been consistent in exploiting stereo in these operatic releases—this release is no exception—for marvelously dramatic effects, justifying stereo as it is justified nowhere else. The beautifully done *Miserere* scene here is a case in point, with simply exquisite spatial effects adding immeasurably to the over-all impact. See also page 74 in the January, 1957, ARG.

A Journey into Stereo Sound. Four Track 7½ ips. Stereo Tape, London LPM-70000, \$6.95.

☐ **THIS** release is the tape version of the London stereo demonstration disc reviewed on page 65 in the September, 1958, ARG. There's quite a range of material here, all the way from sound effects (the inevitable steam engines and racing cars) to Stravinsky and Mozart (including various short excerpts from London's classical and popular catalogues). As with most demonstration albums this is a hodge-podge, but the narration is in good taste and the engineering is fabulous, although there is a hint of crosstalk at high playback levels.

•
Continental and Waltz Encores; Mantovani and His Orchestra. Four Track 7½ ips. Stereo Tape, London LPK-70024, \$11.95.

☐ **MANTOVANI'S** music-making tends to a rather unvarying format: lush, "stringy" arrangements presented in rather hammy performances. There's about an hour and a quarter of such fare on this tape (titles include *For the First Time*, *O Mein Papa*, *April in Portugal*, *Autumn Leaves*, *Charmaine*, *Greensleeves*, and *Lonely Ballerina*)—for me a far-more-than-ample dosage. But London's sound is glorious.

•
Pyramid "No Sun in Venice"; The Modern Jazz Quartet. Four Track 7½ ips. Stereo Tape, Twin-Pak, Atlantic ALP-1904, \$11.95.

☐ **SOOTHING** but, for me, a bit boring after a while. Jazz buffs will, I am sure, disagree. Included in this "Twin-Pak" album are *Vendome*, *Pyramid*, *Django*, *How High the Moon*, *Romaine*, and the "No Sun in Venice" film score. The sonics are close-in, sharply directive, and clean.

•
Let's Dance Again!; David Carroll and his Orchestra. Four-Track 7½ ips Stereo Tape, Mercury STB-60152, \$6.95.

☐ **THIS** kind of thing I find rather corny, though many might put it to good use as lively, thumping-bass dance music or impressive stereo show-off material. Included are *Pretty Baby*, *Soft Shoe Song*, *Irene*, *Swamp Fire*, *Adios*, *The Doodlin' Drummer*, and *Let's Dance Again*.

sweet and swinging

By FRED REYNOLDS

MANY years before I met him, I was of the firm conviction that rollicking Clancy Hayes was a traditional jazz singer of great ability. Getting to know him well over the past decade did nothing to lessen that impression, for Clancy is one of those warm souls who loves good friends, good booze, and good food as much as he does his music. To rough in some background, Hayes began his professional career in Iola, Kansas, of all places, at the age of nine, playing drums on Saturday afternoons at the local movie emporium. A fall from a tree, which broke his leg, temporarily prevented him from drumming but did give him the opportunity to teach himself the ukulele, and later the guitar and banjo, the latter instrument being today the one with which he is associated. While he was still in his teens, Clancy jobbed around the middle west with bands like Ham Crawford's Louisiana Blue Devils, eventually winding up in San Francisco. At this point, disillusioned by the pitfalls of show business, he tried his hand at oil wells, as a gas station attendant, and as a teller in a bank. But the lure of the stage was too strong, and so in 1927 he started with the first radio station doing network shows from San Francisco. Along with radio work, Hayes played club dates up and down the Coast, and even wrote and produced a couple of radio shows remarkable in that they were written completely in rhyme. He naturally gravitated into song writing (*Huggin' and Chalkin'* is his masterpiece), and then, with jazzmen Lu Watters, Bob Scobey and Turk Murphy, started the great revival of traditional jazz in San Francisco.

From then on it was singing and rhythm banjo—first with Watters, then for a half-dozen crazy but musically great years with Scobey, and today on his own. And there are many in the land, including myself, who are rooting for this kindly, personable, gentle man to make it all the way to the top. He won't, of course—it's rather late for that—but "Hack" is going to entertain an awful lot of folk before he hangs up his plectrum. As you perhaps know, Hayes in the past has been recording with Scobey for Good Time Jazz and RCA Victor, and many of the albums they did together are just delightful. For his first stereo LP as a single, however, he switched to Audio

Fidelity, and I'm glad to say that **Clancy Hayes' Dixieland Band** (AFSD-5937) is free-wheeling and terrific.

Actually, the title is misleading. While there is a dixieland band of sorts, made up largely of those bandmen with whom "Hack" has been jobbing around Chicago, the album is roughly 75% vocal and 25% instrumental. Clancy sings every one of the dozen tunes, and I wouldn't have had it any other way. After all, you buy Clancy Hayes for his singing and his banjo playing, and those are the top-heavy commodities of "Clancy Hayes' Dixieland Band". It seems to me in listening to the affair that never before on disc has he been quite so fluidly at ease. Yet there are fire, conviction, and expression to his vocalizing too. The banjo is up front, the band behind Hayes is properly appreciative, and the songs—*Original Dixieland One-Step*, *Easy Street*, *The Blues My Naughty Sweetie Gives to Me*, *Careless Love*, *Ballin' the Jack*, *Up a Lazy River*, *Huggin' and Chalkin'*, *Nobody Knows You When You're Down and Out*, *Washboard Blues*, *Willie the Weeper*, *Baby Won't You Please Come Home*, and *Sweet Georgia Brown*—are all first-rate. About this album—just buy it!

One of the more fascinating releases of the past month is Warner Brothers' **Giant Hits of the Small Combos** (W-1406) with Joe "Fingers" Carr (Lou Busch) recreating note-for-note a veritable hit parade of small band smasheroos of the past. To lay it on the line, there are Brother Bones' *Sweet Georgia Brown*, The Harmonicats' *Peg O' My Heart*, Jan August's *Misirlou*, Ken Griffin's *You Can't Be True Dear*, Chris Barber's *Petite Fleur*, Pee Wee Hunt's fabulous cornball exercise *12th Street Rag*, Carr's *Sam's Song*, The Three Suns' *Twilight Time*, Eddie Heywood's *Begin the Beguine*, Anton Karas's *The 3rd Man Theme*, Don Robertson's *The Happy Whistler*, and the Glahe Musette Orchestra's *Beer Barrel Polka*. Nearly all of these numbers have about them a somewhat fascinating, slightly improbable history, like *You Can't Be True Dear* which Ken Griffin recorded for the Rondo label, "a company that up to that time had been making only roller skating rink records. It's rather a specialized field, since skaters only skate in one of three

tempos, and you have to hit them just right. But anyhow... this was originally put out as a roller rink record and somehow it turned into a smash single in the early 50s." While not one of the numbers in this album is particularly noteworthy—save, perhaps, for Heywood's *Begin the Beguine*—together they serve as an altogether captivating commentary on the completely unaccountable world of single record hits, where only Presley is a cinch.

The 1961 Broadway season is in full swing, and albums of current Broadway musicals are coming out faster than dollars in a crap game. Quite easily one of the best of these is Les Baxter's **Broadway '61** (Capitol ST-1480), wherein a brace of numbers from "Camelot", "Wildcat", "The Unsinkable Molly Brown", and "Tenderloin" are winningly performed by a large orchestra under Baxter's busy baton. The arrangements sustain the proper mood of the various songs, and yet there is an over-all kind of opening night excitement to the presentation. Capitol's recorded sound is excellent.


I've just finished listening to a couple of albums in Mercury's new "Perfect Presence Sound Series"—**10 Trombones Like 2 Pianos** by Pete Rugolo and His Orchestra (PPS-6001) and **Viva Cugat!** by Xavier Cugat and His Orchestra—and I like what I heard. These are not, in any sense of the word, ping-pong recordings, although the accent is on fine sound. The Cugat business, as you might expect, is a gay, colorful dance session swinging down Abbe's Lane to such time-honored Cugat favorites as *Perfidia*, *The Peanut Vendor*, *Nightingale*, *Isle of Capri*, *Siboney*, *Anna Maria Elena*, *Poinciana*, and *Say Si Si*. It is not, as Mercury states, "his first adventure into the ear-arresting world of stereo", for Cugie has at least three stereo albums on RCA Victor. The secret of the success of the Pete Rugolo recording lies squarely in his skill as an arranger of imagination and color. His blending of the two trombone sections and the two pianos has great warmth and a definite harmonic and rhythmic appeal. This is a rich album, rich in mellow sounds and in superb songs—*Marie*, *Moonglow* and *Theme from "Picnic"*, *Angel Eyes*, *Intermission Riff*, *Willow Weep for Me*, *It's a Most Unusual Day*, *Love Is Here To Stay*, and *Love Is Just around the Corner*.

Command has a new one—**Tempestuous Trumpet**—featuring Doc Severinsen and His Orchestra (RS-819-SD), and, by golly, I think I enjoy it more than any other album in the whole Command series. It's more musical, less bouncy, has wonderful arrangements by Bobby Byrne,

NEW POPULAR SOUNDS

◀
stereo
▶

BOBBY HACKETT
with Johnny Song on the Warlike Pipe Organ
DREAM AWHILE



CS 8402/CL 1602*

You will also enjoy:

**THE LERNER AND LOEWE BANDBOOK—
 LES BROWN AND HIS BAND OF RENOWN**
 CS 8394/CL 1594* *Regular

Exclusively on Columbia Records

and stars one of New York's busiest and most capable studio trumpeters. In a real sense this album is a tribute by the good Doctor to Louis Armstrong (*When It's Sleepy Time Down South* and *Mack the Knife*), Roy Eldridge (*After You've Gone*), Dizzy Gillespie (*Night in Tunisia*), Randy Brooks (*Tenderly*), Bunny Berigan (*I Can't Get Started*), Ziggy Elman (*And the Angels Sing*), Jonah Jones (*Baubles, Bangles and Beads*), Billy Butterfield (*Stardust*), Harry James (*You Made Me Love You and Sleepy Lagoon*), and Clyde McCoy (*Sugar Blues*). While the stereo on this Command disc is as cleanly defined as ever, as ebulliently recorded, there is none of the pronounced interplay of percussion gobbledygook so annoyingly present in most of these hot-shot sound recordings.

QUICK IMPRESSIONS: Don Shirley Trio (Cadence CLP-3046): Easy, facile, and highly creative piano playing by one of the better modern-day musicians... **Come to the Fair**—Tennessee Ernie Ford (Capitol ST-1473). Recorded live at the Indiana State Fair, this is old "Pea-Pickin' Ernie" at his top-most, and Mr. Ford is not to be sneezed at. I like him... **The Provocative Erroll Garner** (Columbia CL-1587): Actually the sides in this LP date back to sessions of some years ago, but it could hardly matter less; Garner is, as always, superlative.

THE MONTH'S JAZZ

The responsibility for this column is divided between Martin Williams and Joe Goldberg.

Rex Stewart and the Ellingtonians.

Riverside RLP-144, \$4.98.

▲THIS rewarding reissue covers three recording sessions held between 1940, when Stewart was still with Ellington, and 1946 and 1947, after he had left. The four 1940 titles have Stewart the cornet soloist; he had by then ingeniously turned his limitations as an instrumentalist into aspects of his very personal and expressive style. Particularly compelling is an *ad lib.* coda chorus on a blues called *Solid Rock*, and the way his apparently unrelated fragments on *Cherry* gradually reveal an unexpected pattern and wholeness. Clarinetist Barney Bigard on the same pieces makes his choruses vehicles for clarinet coloration and sound, as Ellington had taught him to do, rather than melodic episodes. On the 1946 session, Stewart plays his own Duke-ish pieces with a minimum of improvisation; three of them stand up well, but *Loopin' Lobo* seems a virtuosic period piece. The two final LP bands are led by Jimmy Jones; one is a pop song played fairly straight, the other (*Departure From Dixie*) has a warmly imaginative baritone solo by Harry Carney and another of several examples here of the way trombonist Lawrence Brown makes an elegant blues of any material. —M.W.

Blue Mitchell: *Blue's Moods*. Riverside RLP-336, \$4.98.

▲GOOD, competent, straightforward melodic open-horn work by trumpeter Mitchell, with much more happy extroversion than is common in trumpeters touched, even as lightly as Mitchell has been, by Miles Davis. His thorough, not-very-committed professionalism is matched by his rhythm section—Wynton Kelly, Sam Jones, and Roy Brooks—and by his blues, *Sir John*, which hints of other tunes. One track, however, rises above these comments—Mitchell's slow, haunting, minor blues, *Kinda Vague*. This, he plays on cornet, with an involvement and concern for mood that is lacking on the rest of the record. Even this high point is marred, though, for although the notes claim that the tune and the performance were in-

spired by the old borrowed cornet Mitchell plays on the piece, it is fairly evident that the real inspiration (for Kelly too) comes from the many times that Mitchell, as a member of the Horace Silver Quintet, has played Silver's *Señor Blues*. Whose moods? —J.G.

Gerry Mulligan: *The Concert Jazz Band*. Verve MG-V-8388, \$4.98.

▲MULLIGAN'S newest venture, after years of arranging for big bands and leading groups of from four to ten pieces, is a fourteen-piece orchestra (thirteen here, for tenor player Zoot Sims, who is a "guest soloist" in clubs, doubles in the section on this recording) called, as is its debut album, the Concert Jazz Band. When one is able to point to almost every phrase on the recording, arranged or improvised, and give its precise derivation, and yet is unable to come to a conclusion about the over-all character of the band, one is led slowly and reluctantly (for this is a highly enjoyable record) to the conclusion that perhaps there is no over-all character. It would perhaps be kinder to say that the band is eclectic (although that should not necessarily be a derogatory term), and it certainly is, reflecting, as it does, both the musicians who have influenced Mulligan and those with whom he has worked—even some, in reverse, who have been influenced by him. But, to be specific: *Sweet and Slow* contains voicings out of Ellington and Gil Evans, with interpolations in Mulligan's solo of *Blues in the Night*, the quartet from "Rigoletto", and the famous horn motif from *Till Eulenspiegel*. *Bweebida Bobbida*, *My Funny Valentine*, and *Broadway* are all basically extensions of the Mulligan quartets, in which sections have written-out lines for the soloist to improvise counterpoint against. The last of these, in which that counterpoint has a definite Dixie feel, shows, since the tune is an old Basie vehicle for Lester Young, most of Mulligan's predilections. The soloists (only three have a substantial voice) are from the same era. Zoot Sims is still much like Lester Young, trombonist Brookmeyer is

even busier than usual with what Whitney Balliett has accurately called his "fat-momma smears", and Mulligan, less bumpy than usual, manages some truly beautiful phrases on *Valentine*. There is also Django Reinhardt's lovely *Manoir des mes rêves*, which sounds here as though it were straight out of the Gil Evans-Claude Thornhill songbook; and two standards, *You Took Advantage of Me* and *Out of This World*, which Brookmeyer plays as though he wishes it had been *Baia*. Most of these tunes, incidentally, come from the same era as the approach to them. Not that it is necessarily a fault to have overlooked much of what has happened to music since Basie, but the renovation has been approached in a purely external manner, all effect and no cause. The parts do not hang together, since no deep conviction informs them. But the album is, as has been stated, highly enjoyable if one does not look too far below the surface, and can stand at least the several plays it took to come up with these remarks.

There is one more tune on the record, and it is a different matter entirely. Duke Ellington's gospel-styled *I'm Gonna Go Fishin'*, originally part of the film score for "Anatomy of a Murder", was recorded two months prior to the remainder of this set. In the intervening time, Mulligan must have changed his mind almost completely about what kind of a band he wanted. This features several different soloists, as the other tunes do not, and a compulsive Mingus-type rhythm, over which voicings that sound like Jimmy Giuffrè's mistaken impressions of Ellington can be heard. It is the most exciting track on the record, and, not necessarily paradoxically, the least musically worth-while. —J.G.

•
Erroll Garner: *The One and Only*. Columbia CL-1452, \$3.98.

▲THIS collection (which, because of its lack of personnel, any information at all on the back, and great insistence on "eight never-before-released performances", I judge to be cullings from the files and end-pieces of other sets) is not the best of Garner, and is often far from it. It is more than a matter of an overindulgence in clichés—many of them were of his own brand-new invention a few years back, anyway. The situation, I think, is that Garner, like many other extremely gifted people in several fields, rests his work on a broad foundation of banality, and the trick consists in seeing how many variations can be pulled while keeping away from that foundation—feet off the floor at all times, so to speak. Much of this album is spent on the ground. What still comes through, and I suppose always will, is the tremendous exuberance and joy of playing that is Garner's most precious gift. —J.G.

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Lenny McBrowne: *Lenny McBrowne and the 4 Souls*. Pacific Jazz PJ-1, \$4.98.

▲SORRY, but I cannot write a formal review of this record; I can only report that I listened carefully, recognizing the competent musicianship, trying to hear something that would justify—no, not the name of the group, forget about that—but the spark of individuality that the name should signify, and that should be more important than competence when a recording company official selects a new group to promote. Except for a slight inkling in the solos of leader-drummer McBrowne, who prefers mallets and uses them with some of the ingenuity of his great teacher Max Roach, I did not find it. The intentions, though, are obviously very good indeed. But with a tune like *Invitation*, the lushness is all. A bop treatment won't work.

—J.G.

Sonny Terry and Brownie McGhee: *Blues Is a Story*. World-Pacific 1294, \$4.98.

▲IT is always a little surprising that McGhee and Terry work together as well as they do. Brownie is one of the most sophisticated of blues singers and guitar players (one has the feeling that he wishes he were Josh White), an impression conveyed by his approach, lyrics, guitar style, and choice of material. (*Sportin' Life*, which he has recorded before—it is done much better on Folkways FP 30-2—was recorded originally, to my knowledge, as *Rent Party Blues* in 1939, the composition credited to Duke Ellington and played by an Ellington-band combo fronted by Johnny Hodges.) Sonny, on the other hand, is a very rough performer. His vocals are full of shouts, whoops, and primitive cries, and his harmonica uses blue notes rather than a chordal progression. But, in their long history of work together, they have managed to find a middle ground, and have here produced an extremely enjoyable, if not very profound, blues set.

—J.G.

Gloria Smyth: *Like Soul*. World-Pacific WP-1293, \$4.98.

▲ON the cover of this album, Gloria Smyth looks to be an enchanting little girl. And on many places she sounds like one, too. She has a fine voice, good phrasing, and has selected a faultless repertoire. But she has fallen into the trap of choosing to be "hip" and a "stylist", attempting tricks that should be reserved for older women, and employing show-biz-jazz mannerisms that no one ever needed. The good parts of this release suggest that if she were to relax, forget the tricks, and sing naturally, she would produce a record well worth having and playing many times.

—J.G.

Nat Adderley: *That's Right!* Riverside RLP-330, \$4.98.

▲CORNETIST Nat Adderley plays very well, and very much like Miles Davis. He has contributed to this LP an interesting blues which gives the record its title, and a lovely song based on an Israeli folk melody, *The Old Country*. One would think that an LP by him would be very good indeed, and his work on it is just that. But he has been burdened down by the idea of the album, supposedly his own. He has been played off against a sax section (alto, baritone, and three tenors) which are given Jimmy Heath arrangements that are so weighted on the bottom as to be sluggish. The only solo of particular interest other than Nat's is by his brother, Cannonball, on *You Leave Me Breathless* (Cannon's only solo). However, one brief track, a lovely ballad called *Night After Night*, has been arranged by Jimmy Jones with a taste and economy that makes one wish the rest of the arrangements had been his.

—J.G.

King Oliver. Epic 16003, \$3.98.

Johnny Dodds and Kid Ory. Epic 16004, \$3.98.

▲IT would be presumptuous of me to attempt a formal review of this music, when I have little knowledge of it, and so much careful exegesis has been expended on it over the years. The purpose is mainly to inform those who might be interested that some of the classic sides of jazz are again available. However, if a few comments by an absolute layman are appropriate, here they are. The Oliver sides are too completely polyphonic, except for sides like *Sobbin' Blues*, for me to grasp. But by the time, three years later, that the second record was made, the pattern becomes a little clearer. I can only marvel at the music of Johnny Dodds (in the Oliver record, he is heard in contrast to Jimmy Noone, an opposition of approach that classicists call Dionysian and Apollonian). He plays in the so-called Creole style, displaying a joyousness and concern for pure melody that I wish were still present in jazz. On *Oriental Man*, he is playing a march, but turns it into jazz by the simplest methods of phrasing. And *Perdido Street Blues*, because of him, is a deeper emotional experience than I have had from 99 per cent of the jazz records I hear. It is a shame that, at times, Johnny St. Cyr and the dubiously talented Lil Hardin Armstrong can turn a classic performance into a parody, but that, I suppose, is the price you pay. I am certainly not the first to call Johnny Dodds a great musician—it will have been worthwhile printing this uneducated review if I am not the last.

—J.G.

Folk Music

By HENRIETTA YURCHENCO

Folk Songs of France. Monitor MF-339, \$4.98.

▲THIS is one of the more serious albums of French folk music to be released in some time. The collection embraces sprightly dances and warm, friendly songs from Languedoc, Champagne, Provence, Lorraine, Normandie. The Basque country and Catalonia are also represented, thus bringing the border provinces of Spain into this collection. Vitality and melodic beauty are given expression by competent choruses and instrumentalists. By and large the songs, traditionally monodic, are tastefully and artfully arranged. Unfortunately, the general excellence is marred by the excessive use of modulation and descant, frequent changes in tempo, and long-drawn-out cadences.

While French music as a whole is characterized by melodies of small range based on medieval modal scales, each region has its own distinguishing features. *Que Canto*, a song from Languedoc, clearly shows its resemblance to the Spanish ballad form. The long cry, or *ulala*, of Near Eastern origin, strangely surviving in the Balearics, appears here in a Basque melody. The survivals of ancient Greek civilization are indicated in the dance formation of the *Farandole* and a song from Provence, *Magali*, collected by the great 19th-century Provence poet, Frédéric Mistral.

Also of interest is the arrangement of the Provence carol, *Le Noël de la marche des rois*, used by Bizet in his *L'Arlésienne*. Wonderfully sturdy peasant dances from Normandie are performed here in a medley.

Notes and translations are provided. —H.Y.

Salli Terri Sings Songs of the American Lands. Capitol P-8522, \$4.98, or Stereo SP-8522, \$5.98.

⑧PROFESSIONAL folk singers fall into three main categories—those who seriously respect tradition, those who compromise with Broadway and Hollywood, and those whose orientation is art music. By far the most numerous is the second. Tin Pan Alley finds the popular interest in folk music a lucrative field to exploit. Ar-

rangements of folk music cluttered with echo chambers, messy and complicated orchestral treatments, full choruses humming descants like choirs of angels, over-sweetened, over-dramatized productions of simple songs threaten to overwhelm the folk song field.

Salli Terri, once a featured singer with the Roger Wagner Chorale, belongs to the second category, not by virtue of her voice, but because of the arrangements on this album. She is obviously a well-trained, intelligent singer with a pleasantly expressive voice and respect for the material. But these qualities are submerged by the overblown orchestral and choral accompaniments. In the few simple versions found on this record, Miss Terry acquits herself very well. —H.Y.

Children's Folk Songs of Germany Sung by Erika and Elsa Vopel. Folkways FC-7742, \$5.95.

▲FOR a long time lovers of German folk music have been rationed on lean pickings. On the relatively few recordings available the music suffers from thick harmonizations performed by mediocre choruses, from *schmaltz à la "alt Wien"*, or from pompous renditions by operatic stars. This disc, on the other hand, is a sheer delight. The mother and daughter duo, originally from Germany, now residents of Canada, sing with the innocent charm of the pure in heart. The simple two-part arrangements with zither accompaniment are in complete agreement with the chordal melodies typical of Germany. They are completely unsophisticated—extolling the beauties of nature and the simple pleasures of farm life. No stain from the adult world mars this idyllic picture. Some tunes will undoubtedly be familiar, for German songs have become part of our own folk culture.

Texts in English and German are given in a separate folder. —H.Y.

Vamos a Cantar (Let Us Sing). A Collection of Children's Songs in Spanish. Recorded by Octavio Corvalan. Folkways FC-7747, \$5.95.

▲THE idea of teaching a foreign language via indigenous songs is an old one but Folkways has come up with a new twist. In addition to tunes from the Spanish-speaking world, this collection features such familiar items are *Silent Night*, *Auld*

Henrietta Yurchenco is the chief folk music critic. Paul Kresh and Herbert Haufrecht are her principal associates.



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•
Islamic Liturgy. *Song and Dance at a Meeting of Dervishes.* Recorded by John Levy, Annotated by Martin Lings. Folkways FR-8943, \$5.95.

▲FOLKWAYS again has shown its courage by opening up new territory. This fascinating record of Dervish liturgical music and dance is an exciting addition to their catalogue. It was recorded, curiously enough, at a meeting in London. Judging from the excellent technical quality John Levy, who recorded this session, must have had the full co-operation of the participants. The voice of the Imam, who reads the prayers, the responses of the congregation, and the amazing sounds of the Sacred Dance come through with clarity and fine balance of all the elements.

The Dervishes, or Muslim monks, like the Malaysians, Africans and West Indians, practice trance dances as part of their religious ceremonials. According to the notes, the Sacred Dance on this disc is

simpler and less spectacular than the one practiced by the better known "Whirling Dervishes". But both have the same purpose—to produce a state of contemplation. One entire side of the record is given over to the preliminary prayers, readings from the Koran, and litanies of praise, leading finally to the Dance itself. The choreography is quite simple, if the notes describe it in its entirety. The dancers form a circle, take hands and interlock fingers. At the beginning, they move their bodies forward and back, and later on, as the tempo increases, up and down by flexing their knees, never lifting their feet from the ground or moving from their original position. The most important part of the dance, however, is the breathing. As one man, the dancers begin with rather heavy, slow breathing, gradually becoming faster and lighter. The dance ends with short, gasping groans (like the Jamaican "groans") and explosively rhythmical shouts. The entire performance is interspersed with the singing of the liturgy and a love song towards the end. Like the Hebrew interpretation of the *Song of Songs*, this sensuous hymn to love is given a symbolic meaning.

The basic characteristics of Islamic music are demonstrated here. A number of different modes, or *Maqams*, can be identified; the singing is mostly clear and open-toned with occasional nasal sections. Glottal stops at the end of textual lines are common. Although the congregation generally sings its responses in unison, now and then a bit of primitive harmony is heard. The resemblance of Islamic liturgy to Jewish cantillation is easily noted not only in the musical structure but in the lack of instrumental accompaniment. Trills and mordents, which are an essential part of Eastern melody, are exquisitely performed.

The accompanying booklet has excellent notes on the philosophical and religious meaning of the proceedings, including transliteration, translations and photographs of the Arabic text of the Koran. Unfortunately, there are no references to the music itself. —H.Y.

•
Italian Songs and Dances. Monitor MF-345, \$4.98.

▲ITALY, in its folk music distribution, is like a checkerboard. Ancient forms dating back to Etruscan and Greek times, Balkan polyphony, Moorish and Spanish-tinged melodies, primitive work songs and Provençal-inspired tunes create a pattern of rich musical variety. This music generally survives only within narrow regional limits, unknown to the country as a whole. Certain local forms took root in many sections of the country and developed specific regional traits. The *tarantella*, the *stornelli*,

and Neapolitan songs are among those popular everywhere in Italy. Besides these native folk expressions, European salon dances invaded Italy in the 19th century and were adopted enthusiastically, first in the cities and then in rural communities.

The songs on this disc include modern versions of a mazurka, waltzes, a quadrille, *tarantellas*, and *stornelli* performed by orchestras featuring fine pop singers. The *stornelli*, originally a game of musical wits in verse rendered by a couple with tambourine accompaniment, is performed here by a solo singer with orchestral background. The *tarantellas*, variously described in historical documents as either curative, courtship, or simple country dances, are presented in their urban style. While the structure of the European dances is recognizable the lyrical melodies and impassioned verses transform them into Italian concoctions.

Notes and translations are provided. —H.Y.

Bud and Travis in Concert. Liberty LDM-11001, \$4.98, or Stereo LDS 12001, \$5.98.

③ONE of the measures of success for the professional folk singer is the complete recording of a live performance. Bud and Travis, after a few tries at studio-made discs, have finally made it. On this two-record set of a concert held in Santa Monica, smart patter, jokes, pop songs and folk songs from Mexico, France, Haiti and the U. S. are held together by some strange alchemy known only to show biz. Let folk song collectors be warned: The amount of patter far outweighs the number of songs.

These two young men are facile, bright, and brittle. They straddle the fence between pure commercialism and the popular style of today's folk singers. Because of the hard-hitting instrumental accompaniment and standard harmonizations, most of the songs, regardless of origins, have the same quality. The Mexican and Haitian tunes fare better because their contemporary popular character is easy to imitate. Occasionally, the desire to shock or dazzle the audience goes too far. Some of the Mexican songs are played at unpardonably breakneck speed. They are sensational enough without the extra garnishing. Those two old war horses, *La Malagueña* and *La Bamba*, which no respectable folk-singer apparently can resist, are among the Mexican group. Once in a while the boys get serious. *Merry Minuet (Rioting in Africa)*, written by Sheldon Harnick, is a good plea for racial and national tolerance.

The jazzy notes say nothing about the songs, but biographical data—such as Bud's passion for tomato soup!—is provided in profusion. —H.Y.

March, 1961

A sampling of recent folksong anthologies—

FOLKSONGS AND FOOTNOTES: An International Songbook (84 songs), with an Introduction and commentaries by Theodore Bikel. Meridian: paperback, \$2.95; clothbound, \$4.95.

FOLK SONG JAMBOREE (52 songs selected and edited for guitar accompaniment by Josef and Miranda Marais); illustrated by Barbara Remington. Balantine, paperback, 50c.

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Unlikely Corners

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners. . .

—Ralph Vaughan Williams

THE GOOD news this month is the release of **On The Town** (Columbia 80S-2028; mono: OL-5540), virtually complete, performed by many of the original cast, and with Leonard Bernstein conducting his score. Betty Comden and Adolph Green are on hand to bellow and scream with inimitable gusto their own lyrics, as they did, of course, in the original. Nancy Walker, too, sings her role of the lady taxi driver in wartime; Cris Alexander rounds out the original cast members. John Reardon (now in "Do Re Mi") sings excellently, particularly the beautiful *Lonely Town*. Very minor song cuts have been made to leave some space for the fine ballet music. Everything is brash and lovely. If you are limited to one show album this year, here is the one to get.

The last statement is made even more forceful when you listen to **Wildcat** (RCA LOC-1060) in its original-cast version. While it is perhaps not fair to compare one score with another, the excitement and charm that infuse "On The Town" are hardly to be found in "Wildcat". It has a creditable score by Cy Coleman (music) and Carolyn Leigh (lyrics), and star Lucille Ball is right in there pitching (maybe too much of the time), but the final impression is that the show lacks luster. There is a fine song, excellently sung by Keith Andes, *You've Come Home*, but so many of them were so clearly tailored for Miss Ball, and are consequently heavy on the patter, that there seems to be a shortage of ballads. There are some good more or less humorous songs because of this, but they go tripping along and jogging in their inevitable, integrated way. Obviously for Lucy fans.

It is a real pleasure to come upon one of those super-stereo records that is, as recording goes, all that it is supposed to be notwithstanding the fact that the music remains the point of the record. Such is

Frederick Fennell Conducts Victor Herbert (8PPS-6077; mono: PPS-2207); a dozen of Herbert's melodies are presented in special arrangements (no, not for percussion!) by Richard Hayman and enchantingly played (that's how Herbert should be done) by the orchestra under Fennell. All of the arrangements are musically true to the Herbert idiom; they are richly romantic, lyrical and sparkling. The album itself is handsomely done up with knowledgeable notes about the composer by his biographer, Edward N. Waters (his book on Victor Herbert is certainly one of the few that might honestly be called "definitive"), comments on the music by Frederick Fennell, and a description of the arrangements by Richard Hayman. Not the least of the package is the drawing of Herbert by William Auerbach-Levy. The song selection is not terribly adventurous, but it is a good representative group. Included are, however, the lesser known *Habanera* (from "Natoma") and *The Irish Have a Great Day Tonight*.

Frank Sinatra has done another good one: **Sinatra's Swingin' Session!!!** (Capitol 8SW-1491). The exclamation points are Capitol's, but I suppose I could go along for one or two. Sinatra is in mellow voice and, despite the title of the album, does sing in his best ballad style such songs as *September in the Rain*, *I Concentrate on You*, *Blue Moon*, *S'posin'*, as well as swinger items like *It's Only a Paper Moon*. As usual my only reservations apply to Sinatra's often wayward way with a lyric. Nelson Riddle's arrangements and orchestral backing are unique in their imaginative, almost intellectual musicality.

I find them less so in **Rosie Solves The Swingin' Riddle** (RCA LPM-2265). (What's to become of the final "g"?). Rosie is, of course, Rosemary Clooney,

who is a very good vocalist indeed—free of phony vocal trickery. I like her especially in *April in Paris*, *Cabin in the Sky* and *How Am I to Know* (this one has lyrics by Dorothy Parker); I think *I Get Along Without You Very Well* is too rhythmically done—too swingin', like—and at times Riddle and orchestra may bear down a bit too much. But that's my only criticism.

Perry Como relaxes his way through an album titled **For The Young At Heart** (RCA LPM-2343) accompanied by the orchestra of Mitchell Ayres. There are included, naturally, such songs as *Hello, Young Lovers*, *While We're Young* (a fine Alec Wilder song) and *You Make Me Feel So Young*. There are absolutely no surprises here, but it is all pleasant listening.

I'm Rod Lauren (RCA LPM-2176) is the completely honest title for an album by a young (20) vocalist. He is straightforward and sensitive and chooses his material well—*Speak Low*, *My Reverie*, *Younger Than Springtime*, *Body and Soul*. Another youngster, Neil Sedaka, has a new album, **Circulate** (RCA LPM-2317), but I can't cotton to his sensitivity, which sounds almost prissy. It may be that the boy soprano timbre of his voice is not for me. His vast popularity has proved to be just the thing for others, however. There are many aspects of the music business that I shall never be able to fathom.

For me at least part of the problem is that elusive thing called style; I think it's called a gimmick in the trade. That very element that captures everyone else (those people who buy records, not reviewers) escapes me. So it all boils down to a matter of personal taste. For example, I don't care too much for Toni Harper, whose new album is **Night Mood** (RCA LPM 2253). I think she is praised around as being quite a singer of jazz. All I can find there is affectation, and the form it takes (as it does with so many of the current singers) is merely singing a ballad too fast and fiddling around a little with the printed melody. Miss Harper has the vocal equipment, she is a professional, but I think the profession is so bent on a new sound that will produce a smash hit that a great deal of music is lost along the way. It seems to me a shame that so lovely and languid a song as the Arlen-Capote *A Sleepin' Bee* should be done in hip style, its poetry mangled, its beauty ignored—all for the sake of some novel effect. I must, in all fairness, admit that I like Miss Harper's singing (and the song, too) of *Where Flamingos Fly*.

The same problem confronts me in something titled **Two Much!** (Capitol ⑤ ST-1495) in which vocalist Ann Richards and bandleader Stan Kenton have at some songs in the manner mentioned above. There is a hardness about the proceedings

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that seem to me unattractive; there is much good rhythmic singing in the album, although I could do without scat stuff.

Some very attractive harmonizing is characteristic of a young group called **The Fleetwoods** (Dolton 2002) who sing, among the usual songs the younger groups disburse, such standards as *Bye Bye Blackbird*, *Skylark*, *One For My Baby* and *Once In A While*. The Fleetwoods are pleasant to listen to, and sing without resorting to selling; they merely sing.

There is some vibrant singing of Americana in **Jaye P. Morgan Down South** (M-G-M E-3867) in which the selection ranges from popular songs (*Alexander's Ragtime Band*) through blues (*St. Louis Blues*), spirituals and Stephen Foster. Too much orchestration may at times blur the lines, which should be, after all, pretty clear and simple, but in all there is quite a lot of excitement to be found here.

Again the score from **Exodus** (United Artists, 3123). The composer is Ernest Gold. This music is impressive. In **Great Motion Picture Themes** (United Artists 3122) are assembled bits from "Exodus", "Never On Sunday", "The Apartment", "The Alamo", and so on through sixteen of them. There are some interesting bands—"I Want To Live", for example. As an index of themes from these films, this is a valuable record.

—E.J.

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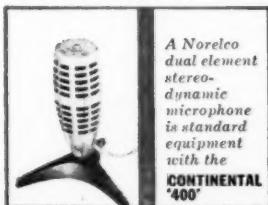


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